CULTURAL HERITAGE OF MITHILA

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VIJAYAKANTA MISHRA

with a Foreword by

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FOREWORD

Just because Sri Vijayaknta Mishra, the author of this very interesting work on ancient Mithila has requested me to write a foreword let no one be deluded to think that I possess the vast knowledge and understanding that such a task necessarily needs. His regard and friendship has made me to accede to his wishes, and guided me to say a few words about it. Sri Mishra has been able to present this very interesting and important document about Mithila, which name has a charm of its own. The province that went by that name, has a glorious past in the cultural history of India from the Vedic times to the eighteenth century. We hear of it in the Mahābhārata and the Rāmāyaṇa. When ancient Aryans spread throughout the Gangetic Valley, it became a prominent province of ancient Āryāvarta, we hear of Janaka, the scholar and monarch.

In this volume Sri Mishra traces its history from early days to the sixteenth century and beyond. His knowledge of archaeology, enables him to give us a long list of monarchs who ruled over it and scholars, who carved a name for themselves and for their province.

The book is divided into three broad groups dealing with Political, Cultural, Social and Economic history. Chapters I - IV discuss the Political History, Chapters V to IX deal with the Cultural History and Chapters X to XII are devoted to the Social and Economic life of Mithila from C. 1097 to 1527 A.D. On the encyclopaediac canvas of this have been drawn the multidimensional aspects of Maithila culture. Sufficient research information on political history is] given to provide a chronological frame-work under different dynasties which

have contributed to the cultural heritage from the very early (Vedic) period upto 1808 A.D. It discusses in detail the developments of the socio-religious concepts of Mithila in its historic perspective. The different religious sects and systems that were fostered by the rulers of Mithila are also discussed. Mithila being the cradle of saints and philosophers, a full fledged account of the great exponents of the Prachina Nyāya, Navya and Mimamsā schools of philosophy with special references to the contributions of Maithila scholars as Vachaspati Miśra, Udayanacharya, Kumarila bhaṭṭa, Pakshadhara Miśra etc., to the latest scholar in the fields Sri Devanatha Thakura, has been given. The Chapter on 'The contribution of Maithila women to philosophy' is unique. A detailed study of the Maithila school of Hindu law from the very ancient source of smriti texts i e., Yajñavalkya Smriti to the late 16th Century texts forms a special section of the book. The Chapters on Literature, Fine arts, Art and Arcnitecture and the development of Maithili Script are of special interest to the scholars.

I, who come from Karṇāṭaka can take pride in the fact that Karṇāṭa kings ruled there for over three centuries. But I don't wish to avail of this credit. I know that Chalukyas of Gujarat carved a huge empire in Deccan, that includes Karṇāṭaka. One of them defeated Harsha too. The Gaṇgas of Talakadu, conquered Orissa and one of them built the magnificent temple at Konarak. These adventures of ancient rulers of India were not one way-traffic at all. Almost all of them took pride in enlarging their territories and in doing so, carried on incessant wars against their neighbours and finally they settled in regions which suited them most. Their movement along with hordes of warriors, scholars and artisans brought about a rich Cultural exchange, that lasted throughout India. Sri Mishra while dealing with the Chapter on Music, shows us how Karṇāṭaka Music made its contribution to North Indian Music. During early periods, we find our musicologists going about from one part of India to the other. So was the case with Philosophers and Saints, to whom political boundaries never existed.

The bulk of this work deals with Culture of Mithila from C. 1097 to 1527 A. D. I have heard of Mithila the city, Maithila brāhmaṇas, and Maithili language and its script. Sri Mishra deals with both. There is no element that wields greater force than a religion in shaping a people's culture. He deals with this aspect of religion. He deals with two other major religions that influenced very much the minds of people there, viz. Buddhism and Jainism. The founders of both these religions were close neighbours of Mithila. His Knowledge of literature and archaeology have enabled him to achieve all these things.

I am sure this richly documented work will appeal to scholars of Indian history and culture. Such a history is a must for all major ancient provinces of India, but writing them needs evidence from various sources, to amply justify the work, luckily for Mithila, many such source materials are available even after lapse of time.

I am sure Sri Mishra can feel happy in contributing this book, to quench the thirst of many culture lovers. No doubt, that some items covered by him, and conclusions arrived at may invite criticisms too from scholars. But he has provided them enough and more quadrations, examples and evidences that made him take a particular stand.

I wish all success to the author.

Saligrama
South Kanara
Karnataka

(Dr.) K. S. KARANTH

PREFACE

The present study attempts to investigate and establish the truth that even after the Muslims had conquered the rest of Northern India Mithila remained a home of Hindu Culture and learning. No efforts have been spared to make the search as complete and thorough as possible within the time and resources available. No book has been written like the present one on the cultural, social and economic history of Mithila which has a vast political and cultural background. There are a few books and pamphlets on the Cultural and Economic History but they are inadequate or slender.

To understand the cultural and social history of any country, it is necessary to understand the early history as well as the political background of that particular period. As such the book has been divided into three parts. In the first part has been described the area and various names of Mithila as well as the political history till circa 1097 A. D. This year marks the beginning of a new era in the political History of Mithila. It was in this year that Nānyadeva — the Great Maithila Karṇāṭa ruler — laid the foundation of his dynasty in Mithila. The Karṇāṭas and the Oinivāras were two principal ruling dynasties who ruled Mithila during *circa* A. D. 1097 to 1527, and contributed a lot to the culture and social history of Mithila. It would have been rather difficult to understand the culture of this period, without discussing the political history.

Hence in this part also the political history has been traced up to Mahārāja Mādhavasimha after which Mithila came under the permanent settlement of Lord Cornwallis. Thus the whole background for studying the Cultural, Social and

Economic History of Mithila has been dealt with in the first four Chapters.

During four hundred years rule of the Karṇāṭa and the Oinīvāra rulers, Mithila has contributed a great deal to its culture. The reign of the Oinīvāras particularly were the Golden Age of Mithila. A number of scholars were patronised by the rulers of this dynasty who have enriched practically all branches of science. The second part of the book deals with the cultural history. It is divided into five Chapters. Vaishṇavism, Śaiva, Śākta, Sūrya, Bauddha, Nath Siddhas etc. are discussed in the fifth Chapter which is Religion and Philosophy. Nyāya, Navyānyāya, Mimāmsā, and contribution of Maithila women to Philosophy has also been given due place in this Chapter. No one can understand the culture of a country unless he understands the development of the Literature. Hence in the sixth Chapter the contribution of Sanskrit and allied literature by the Maithila as well as the development of the Maithili literature of this period has been discussed. In the seventh Chapter for reconstructing the Cultural History of Mithila of the Karṇāṭa and the Oinivāras, it is essential to discuss some of the inscriptions which have been unearthed from this period. In the end if we have not discussed the origin and development of the Mithilākshara it would not have been the complete study of the Cultural History of Mithila. So the origin and development of the Tirhutā script of Mithila with its salient features has been shown in the seventh Chapter. The Karṇāṭas brought to Mithila a new school of Music. Its origin and development has been traced for the first time in the eighth Chapter on Fine Arts. Aipana which is the forgotten art of symbol and tantra has been also described in this chapter. Mithila has its own School of Art and Architecture. Uptill now no one has surveyed the architecture particularly the architecture of Mithila which was at its zenith in this period. The art developed in very interior of the country. Here it has been tried to show in detail some of the sculptures which have been unearthed from this period of Mithila. There are the contributions and the patronage of the Karṇāṭa and the Oinivāra Kings who helped in its development. It has been tried to reconstruct for the first time so exhaustively the temple architecture from the sculpture, literature and the remains of the excavated materials in the ninth Chapter.

The third and last part of the book has been divided into three Chapters dealing with social and economic life of the period.

In the tenth Chapter the study includes separate description of the people of Mithila including the Institution of the Pañjiprabandha, Village planning etc. which have thrown a great deal of light on the social history of the people. Mithila has its own Hindu School of Law which is even now recognised in the modern courts and dealt in the eleventh Chapter. Adoption–its scope, Family Relations, Partition, Stridhana etc.

are described here. In the last Chapter the social and economic life of Mithila has been described. Some of the subjects are Food and Drink, Festival, Bedstead, coronation of the King, ascetic and his āśrama, Flaura and Fauna, Birds and animals, Pilgrimage to Holy Places, the Betel leaf Industry, Boat Industry, Industrial workers, Metal works, leather works, Minor Industries, Textile, coins, Administration, System of Education etc. For the first time in such a detail this economic history has been written so vividly.

The quotations in Indian and classical languages have been transliterated into Roman. Practically none of these quotations have been translated execpt few of inscriptions for fear of augumenting the bulk of the work. Popular spellings of names have been mostly adopted. The dates have been all given in the Christian Era unless otherwise stated. Toynbee has rightly said that "great periods of man are not those when empires were built, but are those when man revives in himself the real spirit of history, which is an awareness of himself and his relationship to society. As soon as man becomes aware of himself a search for purpose will start, the meaning of life is sought, and at this stage we begin to understand the past in order to satisfy the real need of the present. It is at this stage history becomes a true vibration of life".

In the end, I shall be failing in my duty if I do not acknowledge with deep gratitude and encouragement and cooperation, ungrudging help and sacrifice, extreme confidence and faith in my work which was extended to me by my numerous friends, well-wishers and teachers. I am deeply grateful to each of these gentlemen Institutions who have helped me by giving valuable information and advice or by lending books or manuscripts, journals and magazines. I am also greatly obliged to such scholars whose articles, books, pamphlets, etc. have been utilised. I cannot adequately express my gratitude to my elder brother Dr. Jayakanta Mishra M. A., D. Phil., Head and Professor of English Language and European Studies, University of Allahabad who really inspired me and helped me at every stage in writing this book. I cannot forget to repay the debt to my father the late Mahāmahopādhyāya Dr. Umesha Mishra, M. A., D. Litt., ex-Vice-Chancellor of the K. S. Sanskrit University of Darbhanga who has seen some portion of this work during his life time and guided me step by step.- I cannot merely thank him in formal manner. - I can only say that without him I would have not been able to complete the work with whatever success it may have.

I offer my deep sense of gratitude to Dr. K. Sivaram Karanth, an eminent Poet, Art historian and Novelist and the recent Jñānapīṭha award winner for his kind interest in the publication of this volume and writing a foreword.

Without constant encouragement, advice and active help of my wife Srimati Vimala Devi, this book would not have been produced in its present form. I am under deep obligation to her. Working harder than me were my sons Manikanta, Phanikanta, Vanikanta and Hemakanta and daughter Usha, who helped me in looking after proofs during my absence and always ready with references. Thanks are also due to my grandson Aświni who always helped me in cheering me to solve the Knotty problems. The proofs have been read with painstaking efforts and yet there may have crept in some errors for which I seek indulgence from my readers. The Mithila Prakasana, Allahabad have done me a favour by publishing the work and I thank them for readily accepting the same for publications. I am indeed very grateful to Saivina Printers, Bangalore but for whose kind co-operation and deep interest, the work would not have seen the light of the day in such a short period. My thanks are due to all who spared no pains in helping me to prepare this work. If my work finds favour with scholars I shall consider my effort rewarded.

VIJAYAKANTA MISHRA

Rāmanavamī
6th April, 1979
Bangalore

ABBREVIATIONS

ABORI	=	Annals of Bhandarkar Oriental Research Institute, Poona.
ASI	=	Archaeological Survey of India, Annual Reports
BAKSHI	=	Mithilabhāshāmaya Khaṇḍavalākula Itihāsa by Mm. Mukunda Jha Bakshi
Bri. Upa.	=	Brihadāraṇyaka Upanishad
Datt. Mim.	=	Dattaka Mimāmsā
Dist. Gaz.	=	District Gazeteers of India
EI	=	Epigraphia. Indica,
IA	=	Indian Antiquary
IC	=	Indian Culture
IHQ	=	Indian Historical Quarterly, Calcutta
JA	=	Journal Asiatique
J (R) ASB	=	Journal of Royal Asiatic Society of Bengal
JAHRS	=	Journal of the Andhra Historical Research Society
JB(O)RS	=	Journal of Bihar (and Orissa) Research Society, Patna
JUPHS	=	Journal of the U.P. Historical Society, Lucknow
Jayanti	=	Ramlochana Sarma Jubilee Volume, Pustaka Bhandāra, Laheriasarai
JGRI	=	Journal of the Ganganatha Jha Research Institute, Allahabad
JKAMARUPA	=	Journal of Kamarupa Anusamdhana Samiti

JRAS	=	Journal of Royal Asiatic Society, London
KNP	=	Kaṃsanārāyanapadāvalī
LSI	=	Linguistic Survey of India
MD	=	Mithila Darpaṇa
MM	=	Mithila Mahātmya
MITHILANKA	=	Special Number, *Mithilāmihira* 1935, Darbhanga
MIHIRA	=	*MITHILA MIHIR*, Darbhanga.
MODA	=	Mithila Moda, Varanasi
MMC	=	Mithila MSS Catalogue, Published by the Bihar Research Society. Patna
MS or MSS	=	Manuscripts
ODBL or OBDL	=	Origin and Development of the Bengali Language by Dr. S. K. Chatterji
PAIOC	=	Proceedings of All India Oriental Conference
RAYCHAU-DHARY	=	Political History of Ancient India by Raychaudhary
RR	=	Rajanītiratnākara
RT	=	Rāgataraṅgini by Lochana, Darbhanga
SBE	=	Sacred Books of the East
SINGH	=	History of Tirhut by Shyam Narain Singh
Vidyakara	=	Vidyakarasahasrakam, Edited by Dr. Umesha Mishra
VC	=	Vivādachintāmaṇi
VR	=	Varṇaratnākara
Yaj	=	Yājñvalkyasmriti
Z.D.M.G.	=	Zeitschribt Dentschen Morgemlandischen Gesellschaft, Leipzig.

CONTENTS

CHAPTER VI

CHAPTER VII

CHAPTER VIII

CHAPTER IX

PART THREE

CHAPTER X

CHAPTER XI

CHAPTER XII

PART ONE

Ancient Mithila & Political History

(UPTO *C.* 1097 A.D.)

PART ONE

Ancient Mithila and Political History

CHAPTER I

Ancient Mithila, its boundary, names and area

BOUNDARY

THE name 'Mithila' had not been altogether forgotton though for administrative purposes first 'Tirabhukti' and then 'Tirhut' became the more common designation. It is an old name, revived in recent times, of a tract of country comprised by what is today indicated as 'North Bihar', 'Tarai' and 'Southern' portion of the kingdom of Nepal inclusive of lower ranges of hills. Gradually now, however, the name Tirhut is giving way to the older and culturally richer name of 'Mithila'.

REFERENCE TO MITHILA

ŚATAPATHA BRĀHMANA

The earlier reference to Videha is in the *'Śatapatha Brāhmaṇa'* [1] *Circa* (1000 and 600 B.C.). It is mentioned there that the river Sadānira demarcated Mithila (then called Videha) from Kosala. Sadānira has been identified with the modern river Gandaki.

1. Winternitz: *History of Indian Literature*, Vol. I.
2. For details refer '*Mithila Art and Architecture*' (1978) by the author.

EPICS

Videha, is described in the epics as having more than one kingdom within its boundaries.

The important kingdoms mentioned are those of Vaiśālī and Mithilā. It is not clear where the kingdom of Mithila ended and where that of Vaiśālī began, but it is stated in the Valmikiya *Rāmāyaṇa* that 'they (the two kingdoms) were not far from the confluence of the river Śoṇa and the Gaṅgā', as Rama had finished his journey (between the Śona and the Gaṅgā before reaching Vaiśālī) within a day only.[4] It took Viśvamitra along with Rama and Lakshmana, four days to reach the capital of the country of Videha from Ayodhyā. They rested on the way for one night only.[5]

BUDDHIST TEXTS

In the Buddhist texts there are stray references which show that the province of Videha was situated in the tract of land called Madhyadeśa. It is likely, as Dr. B.C. Law says that 'the Buddhists extended the connotation of Madhyadeśa (*traditionally regarded as the most sacred part of India*) simply because they had to include in it the land par excellence of Buddhism, viz., Bodhgaya and Banaras.' It appears that they extended the 'eastern boundary of Majjhimadesa to include Puṇḍravardhana which in ancient times included Varendra'.[6] (North Bengal). Not only, the later Brahmanical and Muslim works as well as the *Aitareya Brāhmaṇa*[7] and the *Mahābhārata*[8] agree in locating the boundary of *Madhyadesa* somewhere

[3]. This identification has been disputed, *Buddha*: Oldenberg P. 398n cf *Pargiter*: JASB., 1897 p. 87ff. Pargiter takes the Sadānīrā to be identical with the Rapti. *Mahabharata* II.20.27 *'Gaṇḍakīncha Mahāśonam Sadanīram Tathaiva Cha'.*

[4]. *Rāmāyaṇa*

[5]. *Rāmāyaṇa* 1, 3. The messengers sent by Janaka reached Daśaratha's capital in three days by travelling very fast, while Daśaratha on his journey to the Videhan capital in his chariot took four days.

[6]. B.C. Law (Italics our own. The second quotation is based on the Buddhist work *Divyāvadāna*).

[7]. 38.3

[8]. Pargiter: 'The *Nations of India at the battle between the Pandavas and Kauravas: JRAS*, 1908, P. 326, *Mahabhārata Śa. Pa.* 167.3. *Madhyadeśa.*

near Prayag. It has been rightly contended that the reason, why *Yājñavalkya Smriti* is careful to point out that the Path of Dharma was revealed by the sage of Mithila, Yājñavalkya, in that country in which the black antelope roams about,[9] is that though Mithila was not included in the four ancient holy lands of Bhāratavarṣa (Brahmāvarta, Brahmarṣidesa, Madhyadeśa and Āryāvarta). It acquired sanctity only from the fact pointed out by the Dharmaśāstra.[10] Indeed far from being included in the Madhyadeśa (Mid-land), Mithila was consistantly regarded as an independant unit of the Prācyadeśa (Eastern country). In this connection it may be pointed out that Prācī, in ancient Tibetan works, excluded (even Magadha, Kāsī and Kosala) but included Mithila and Vaṅga.[11]

PURANAS

The Puranas are equally vague. It is only in *Brihad – Vishnu Purāna* (*c.* 5th cen. A.D.), that we get an accurate idea. In its *Mithilā Mahātmaya Khaṇḍa* Tirabhukti (a later name of the province) is described as situated between the river Ganga and the Himalayas, extending over fifteen rivers and from Kośī (Kauśikī, in the east) to the Gaṇḍakī in the west, for 24 yojanas and from Ganga to the forests of Himalayas for 16 Yojanas.[12] The well-known poet of modern Mithila Pandit Chandā Jha, describes this boundary in his well-known Maithili verse :

Ganga bahatijanika dakshinadiśi purva kauśikidhārā,
Paschima bahati Gandaki uttara Himavata bala vistārā,
Kamalā Triyugā Amrita Dhemuḍa Vagmati Kritasārā,
Madhya bahati Lakshmana prabhriti se Mithila Vidyāgārā

9. Mithilasthah sa yogindrah Ksananam dhyatvabravinmunin,
yasmin deśe mrigaḥ Krishna stasmin dharmat nibodhata.
—Yajnavalkyasmriti. I. 2.

10. '*A History of Maithili Literature*' by Dr. J. K. Mishra, Vol. I p.3 : *Aparaka* p. 5 Quoted by Mm. P.V. Kane in History of *Dharmasastra*, Vol. II, Pt. I, p. 14.

11. Though *Aitareya Brāhmana* VIII. 14 includes Mithila in the group of Prācyadesas and also Kosala, Magadha and Anga. *Indian Culture* Vol. I, pp.421-23 ; VII 2.

Besides this, there is an anonymous traditional verse quoted in the *Vidyākarasāhasrakam* : [13]

> Jātā sā yatra Sita saridamaljala Vagmatiyatra puṇya,
> yatraste sannidhane suranagaranadi Bhairavo yatralingam.
> Mimamsa-nyaya-vedadhyayana-patutaraih panditairmanditaya,
> Bhudeyo yatra bhupo yaianavasumati sāsti me tirabhuktih.

This covers the modern districts of Muzaffarpur, Darbhanga, Madhubani, Champaran, North Monghyr, and parts of Purnea in India and those of Rohtara, Sarilahi, Mohitari, Saptari and Morang of Nepal.

This definition of the boundaries of the ancient Mithila is the most complete and accurate one that we have.

> Gangahimvatormadhye nadi pancadaśāntare,
> Tairabhuktiriti khyato deśah parampavanah.
> Kausikintu samarabhya Gandakimadhigamya vai,
> Yojanani caturvimśat vyāyamah parikirtitah.
> Ganga pravāhamarabhya yavadhaimavatam vanam,
> Vistaraḥ shodaśah prokto desasya Kulanandana.

Obviously, there have been many changes in these boundaries since then. The Eastern boundary has been fluctuating with the changes in the course of the river Kosi from time to time.[13] The Kosi formerly was flowing very much to the east of its present position. But from about the seventh century A.D. to about 1600 A.D., as the common boundary of the provinces of Mithila and Kamrup (Assam),[14] the Ganga and the Himalayas

13. Verse p. 147 Dr. U. Mishra's edition.

14. The reference in the epics are too vague to enable us to ascertain the exact position of the source of the river. As far as I can follow Dr Hunter, the original course of the river as suggested by him agrees in the main with that indicated by Dr. Hamilton as far as Tejpur Pargana, but from this point the former takes it along a more northern course into the Karatoya, whilst the latter takes it further south into the marshes north and east of Malda station and thence away to the Brahmaputra. Dr. Hunter's theory seems more convincing of the two as being based on some evidence and these 'great lakes north and south and east of Malda were probably formed by a

have remained more or less tact as indicated by the boundary given in the *Trikāndaśeshakosha,*[15] *Śaktisaṅgamatantra* and the traditional defination of the grant of the kingdom of Mithila to Maharaja Mahesa Thakura by the Mughal Emperor Akbar.[16] The same is the story with Gandaki. Grierson, noticed this in 1880 and found as much of Mithila as laid in the District of Champaran had gradually, linguistically and culturally been encroached upon by Madhyadesa. Indeed, linguistically speaking, he noticed that Madhesi (Madhyadesiaya) language had occupied almost the whole of Champaran and portions of Muzaffarpur. He says the language of ancient Mithila has been encroached upon in the recent past by Bhojpuri in the west and it has in revenge crossed the Ganges and occupied North Patna and so much of Monghyr and Bhagalpur Districts as lie to the south of that river. It has also crossed the Kosi and occupied Purnea.[17]

subsequent movement of the Kosi." The second bed of the Kosi and probably some other channels occupied between this and the hypothetical course, suggested by Dr. Hunter, is supported by the evidence of the distinctive Bengali and Bihari *eras*. While the line of division at the time of introduction would most probably be carried along a natural boundary such as a large river. There are along this tract of country, numerous large jhils or extensive pools which seems to be the outcome of a large river. This Kosi would pass through Kalindi, a deep and wide channel still known as Mora Kosi, and would strike direct against the northern suburbs of Gaur, and we find numerous embankments to the north and east of this ancient city meant to keep off the floods. The Kosi has never been known to return eastwards to any of its deserted channels but has been steadily advancing westward, the successive leaps forming as it were a series of terraces with the slope facing east., *Purnea Dist. Gazetteer* P. 19ff.

14. Gangaīravadhiradhigatā yadbhavo bhrinkabhuktih
Nāmnā saiva tribhuvanatale viśruta Tirabhuktiḥ

15. In the *Trikāṇḍasesakosha* of Purushottamadeva—(Baroda Edition Vol. I Intro. VLI)
Gandakitiramarabhya camparanyantakam śive
Videhabhūḥ samakhyata tirabhuktābhidhau
Manuḥ

16. *'Az-gang-ta Sang : As-kos-ta-ghose'* i.e. from the Gangas to the mountains (i.e. Nepal) and from Kosi (river Kosi) to the whole of Tirhut as popularly known *Cf. Ain-i-Akbari.*

17. Grierson : *Bihari Grammars.* Introduction p. XVI.

VARIOUS NAMES OF MITHILA

The *Brihad-Vishnu Purana* gives the following twelve names of Mithila.[18]

Mithila Tairabhuktiśca Vaidehi Naimikānanam,
Jnānaksetram kripapītham svarnalaṅgalapaddhati.

Janakijanmabhūmiścha ;nirapekshā vikalmashā
Ramanandakuti viswabhāvani nityamaṅgalā

Most of these names are descriptive epithets. We shall therefore, discuss the origin of the first three names which alone seem to have been proper names of the entire country.

At first it seems that the whole province was called Videha and had several kingdoms in it, the chief ones being those of Mithila and Vaiśālī.[19] Indeed, from the account in earlier literature it would seem that the chief city of the kingdom of Mithila, was Mithila. The name Videha appears to have lost vogue in the mediaeval times.

Then came the name Tīrabhukti. This name appears to have become popular by the 4th and 5th centuries A.D. This was contemporaneous with Jejakabhukti (Bundelkhand), Puṇḍravardhanabhukti and other Bhuktis. The Basarh terracotta seals of the 4th century A.D. mention this name for the first time. It became very popular and its simplified form, Tirhut, is now used extensively, though, the name Mithila is now gradually gaining ground. 'Tirhut' also indicated at one time a Sirkar (a division of the Subah of Bihar) under Muslim rulers ; it comprised of a very large tract of

18. *Brihad-Vishnu Purāna* Mithilākhaṇḍa : *Mithala* ; *Tīrabhuktī* ; *Vaidehi* ; *Naimikānam* the forest associated with the descendants of Nimi ; *Jnanakshetram, Kripā-pītham*—the home of knowledge and the centre of grace ; *Svarnalangalpaddhati*—The footsteps of the gold plough ; *Janakī-janmabhūmi* ; *Vihalmashā*-Devoid of sins ; *Ramanandakuti*—the cottage of Sita's Pleasure ; *Visvabhavanī*—world pleasant ; and *Nityamangala*—ever blissful :

19. Cf. Y. Mishra : *An Early History of Vaisali*, Chapter I.
Darbhanga Dist. Gazetteer—'Videha comprised the country from Gorakhpur on the Rapti to Darbhanga, with Kosala on the west and Anga on the east. On the north it approached the hills, and on the south it was bounded by the small kingdom of Vaisali'.

the country being bounded on the north by Sirkar Hajipur .... Then the Britishers formed the modern division of Tirhut comprising the Districts of Muzaffarpur, Darbhanga, Champaran and Saran.'

(1) VIDEHA

'Videha' is the earliest designation, probably derived from the name of the Vedic King Videgha Mathava who is said to have introduced the Agni (?) into the lands beyond the river Sadānirā.[20] At any rate it seems that Videgha Mathava's visit led to the cultivation and more habitation of the country, for we are told that previously the land was extremely marshy and had to be dried up.[21]

(2) MITHILA

Mithila is not mentioned in the Vaidika or post-Vaidika Literature. The *Ramayana* and the *Mahabharata, Dasakumaracharita, Raghuvamśa Prasannaraghava* etc. use it for the whole country. It is used most extensively in literature specially as the capital city of Videha or Tirabhukti province situated somewhere in the Tarai (identified with modern Janakpur.[25]) Mithila is also called Miyulu in the Buddhist Annals.[26]

20. *Satapatha Brāhmaṇa* says : *'Janako ha Vaideho'* IX.6 2·51.4.I. etc. Oldenberg : *Buddha*, pp 398-99 ; *Pargiter* : *JASB* 1897. p. 87 ffMac-Donoll : *Sanskrit Literature*, pp. 214-15 : *Vedic Index* II, p. 278, some scholars are inclined to find the origin of the name Mithila too in the title Māṭhava of this king, Mithi being reminiscent of it.

21. *Śat. Brā.* IVI.

22. II. i. iv.

23. Indro vai vritramahastam hatassaptabhirbhogaih
paryamhastasya murdhano vaidehīrudāyamstāh
prācirayamstasmattāḥ purassa jaghanyamrishabham
Vaidehmanūdyantamamanyatemamidānīmālabheya
Tena tva ito mucyeyeti (XIII. 4.)

24. *Cf.* The Greek legend of Hellen and his sons.

25. The full story of the discovery of Janakpur is described in *Jha Commemmoration Volume*, pp.385 ff. In some Jataka accounts a city called Jayanta on the bank of the Gangas is spoken of as the capital of Videha (or of a Videhan District). The *Devi Bhagavata* (Skandha 6) wrongly located the city on the bank of the Ganga.

26. See Spence Hardy's *Manual of Buddhism*, p. 196 quoted by Nandalal Dey in *Geographical Dictionary of Ancient and Mediaeval India*, 1927, p.13

The use of the appellation 'Mithila' along with 'Tirabhukti' or 'Tirhut' for the whole country is comparatively very late—from about the time of the installation of Karnata Dynasty in 1097 A.D. Since Grierson made the name Maithili popular for the vernacular literature and the land, the name Mithila once again gained popularity.

As regards the origin of the name, the Valmikiya *Rāmāyana* observes that the city of Mithila was founded by king Mithi. The most reasonable explanation of the origin of the name appears to be as given by the *Unādi-sūtras*.[28] Its authors derives it from 'mantha' (to churn) and thus explains it:

> Mithiladayaśca, mathyanteatra cha ripavo mithila-nagari.

The grammatical sense appears to be the most suitable. It is clear however, that in course of time the name of the capital city came to be used for the whole kingdom.[28]

(3) TIRABHUKTI

Tirabhukti or Tirhut seems to have been the designation of the whole or part of the country called Videha, though actually, Tirabhukti seems to have implied practically nothing more than the Mithila and Vaisalī kingdoms of older days. The earliest datable mention of it is first found in the seals of *Basarah*[29] (Vaiśālī, Dist.).

There is also another explanation. Tīrabhukti is so called because it is regard as a land of three mythical sacrifices performed at the birth place of Sita, at Danusa and it Janakpur. Other explanation is that because it extends up to the Tīra or the bank of the Ganga, so it is called Tīrabhuhti,

27. See the work of King Nanyadeva on music—*Sorasvatihridayakanthābharana*

28. According to the *Bhavishya Purana* Nimi the son of Manu, king of Ayodhya frequented the land of sacrifices. His son Mithi founded a kingdom here which was named Mithila after his name. Being a 'city builder', he came to be known as 'Janaka'.

29. *Tirabhukty-uparik adhikaraṇasya. Tīrakumarāmatya-adhikarana(sya)*, Archaeological Survey of India, A.R., 1903-04, p. 109.

which is supported by the fact that originally the inhabitants of this tract of land of the country lived on the two sides of the river Kausikī (the Kosi). This area is even today divided into two broad groups: *Pachhavāri* and *Puvāripāra*.

AREA OF MITHILA

The extent of Mithila as given in the *Brihad-Vishnu* Purāna[30] are : East to West 96 Kosas or 24 Yojanas, North to South 64 Kosas or 16 Yojanas. 6, 144 sq. Kosas (= about 1255 sq. miles) and, in the *Maha-janaka* Jataka as 300 Yojanas = (1200 miles).

The actual area of modern Mithila on the basis of census report of 1941 is roughly 19·275 sq. miles in India including the modern Districts of Madhubani, Darbhanga, Samastipur, Vaisali, Muzaffarpur, Champaran, Monghyr, Saharsa and Purnea and about 10000 sq. miles in the kingdoms of Nepal.

30. Kauśikintu samārabhya Gaṇḍakīmadhigamya vai
yojanāni caturvimśad vyayāmaḥ parikīrtitah
Gangā pravāhamārabhya yāvadhaimavatam vanam
Vistāraḥ shodasa prokto deśasya Kurunandana
Mithilā nāma nagari tatrāste lokaviśrutā.

CHAPTER II

MITHILA UPTO A.D. 1097

The Early History of Mithila

SECTION I

PRE-HISTORIC MITHILA

GEOLOGY looks further than History, but unfortunately the scholars who have engaged themselves in the study of Ancient India have complety ignored Pre-historic Mithila so far of course the depredations by the watery nature of its land particularly because of its situation at the foot of the Himalayas and by the frequent changes in the courses of its numerous rivers and rivulets have made it difficult to collect materials in the field of pre-historic antiquities.

In the early stages of the geographical formation of the Indian sub-continent there was only a continuous rock backbone of India covered by a sea from out of which the Peninsula Himalaya stretch of land arose. We have ample evidence to prove that Mithila was merged in water till quite late. There are constant references to the marshy character of the land. The earliest reference to the land in the *Śatapatha Brāhamaṇa*, we are told that "No Brāhmaṇas went across the stream (the Sadānirā) in former times, thinking 'it has not been burnt over by Agni Vaiśvānara." At that time the land to the eastward was very uncultivated and marshy,[1] but after King Māṭhava's

1. This is the territory which the *Mahābhārata* refers to as *Jalodbhara* i.e. reclaimed from swamp.

arrival many Brāhmaṇas went there, and it was cultivated by the Brāhmaṇas who had caused agni, the Fire God, to taste it through sacrifices.[2] To this day the picture of Mithila is very much reminiscent of this which can be gathered by the following words :—

'Mithila is mainly a vast chain of temporary lakes, joined together by the numerous beds of hill streams which pass........on their way from Nepal to the Ganges. Large tracts in this area do not dry up till well on in the cold weather and in some places communications are open for only three or four months of the year [3]

The river side is so common that the expression '*nadi disi*' (towards the river) is used by every one irrespective of age for going out for excreting purposes. The damps, the jungles where wild animals used to roam about till recently, the long grass which grows in abundance in such a land all these give the picture of Mithila gradually coming out of water in the Cain-Ozoic Epoch.

The story of the Avatāras is believed by a group of scholars to indicate the gradual stages of evolution, especially that of Vishnu as half-tortoise and half-fish. We have in Mithila, in the first instance the famous Varāhakshetra Tirtha which may indicate the evolution of man through the stage of a boar: and then there is a Pauranic story of the birth of Narakāsura by the Union of Vishnu and Varāha. This may indicate in some form, the knowledge or existence of the evolution of the primitive man from half-animals and half-man in Mithila.[4] Of the ages that followed the age of sub-men or primitive men, the remains are so scanty in India that much cannot be said about any region, especially that of Mithila, which has been so far practically has remained wholly unexplored.

There is a great paucity of material to eliminate the 'Pre-Vedic' inhabitants of Mithila. It is a pity that even the large number of bones

2. *Śatapatha-Brāhamaṇa.*

3. *Darbhanga District Gazetteer*, p. 2, Hunters.

4. As to the importance of Varahāvatāra in the evolution of life, see Rangacharya: *Pre-Musalim India* p. 18.

including various types of skulls that were discovered at the site near Darbhanga Railway Station, which is called 'Haḍāhī', (i.e. the site of bones), remained unclassified and unstudied.[5]

All that is possible in the present state of our knowledge is to look forward to the study of some apparently primitive castes and tribes of Mithila. As early as the 5th century A. D. several tribes made up the Vajjian Confederacy and one of the most important of them was 'Lichchhavis', who was held for a long time to be of foreign stock. The names of other important ones are mentioned in the Jyotirīśvara's *Varṇaratnākara*. They are : Tatamā, Dhānukha, Goara, Khatbe, Amāta, etc.

VEDIC PERIOD – THE VAIDEHAN MONARCHY

Nevertheless, the evidences we have during the Vedic and Pauranic Ages establish that the Vedic Culture spread in Mithila at a very early date. Ever since the days of Professor Weber scholars have found unmistakable (?) reference to the settlement of the Aryans in Mithila province in a legend recorded in the earlier part of the *Śatapatha Brāhmaṇa*.[6] According to this legend, King Māṭhava carried Agni (Fire-God) in his mouth, and when the latter sprang forth he went towards the East, (from the banks of the Saraswati, in the Punjab, where the king dwelt), drying up all the rivers till the Agni reached the banks of Sadānīrā. He did not, however, burnt it. The Brahmanas did not cross it therefore, thinking 'it has not been burnt over by Agni Vaiśvānara'.

5. Vide—*Mithilāṅka* Number of the *Mithila Mihir* p. 341 ; also see *Darbhanga District Gazetteer, Journal of the Kamrupa Anusandhāna Samiti.* Vol. X.

6. *C. ?* 1500 B. C.—*Progress of Indic Studies* p 34.

7. See this legend in Sacred Books of the East series, Vol. XII p. 104–06 Comments on it in the Vedic Index II p. 151, 298–9 ; Oldenberg, *Buddha* p. 398–9 ; B. C. Law : *Some Kshatriya Tribes* p. 127–9 Bhandarkar *Carmiechal Lectures* p. 14 ; C.V. Vaidya *I. H. Q.*, V p. 257 ; Rayachoudhari *op cit.* p. 46 ; Mehta : *Pre-Buddhist India* p. 47. Pargiter *J. A. S. B.* 1897 p. 87 ff. and *Ancient India Hist. Trad.* p. 224, 311 and Law's *Tribes in Ancient India* p. 235 ff.

But when Maṭhava reached the Sadānīrā he asked the Agni, 'where am I to abide', and the reply was, 'to the East of this river be thy abode'.[7] So 'now-a-days, whoever', observes the redactor of the *Śatapatha Brāhmaṇa*, 'there are many Brāhmaṇas who live to the east of it'.

The interpretation of this story as the record of the gradual Aryanisation of Mithila has been questioned by several scholars. Pargiter observes, "it is a fable, for it is discredited by tradition about Videha[8] which shows that Ayodhyā and Videha were, long united and their Kings were of the same, stock or tree". He further says, "and, if Agni Vaiśvānara went burning along the earth from the Saraswati to Videha, Agni burnt over the Paurava territory (including N. Panchāla) and the Ayodhyā realm, two of the most famous and best cultivated regions even in early times which is absurd. If it enshrines any historical truth, it might mean that the reformed Brahmanism passed from the Bharata Kingdom to Ayodhyā and then to Videha.

Dr. B. C. Law analyses the conclusions based on this legend, keeping in view the passage of time that had elapsed between the actual event in the Vedic age recorded in the *Śatpatha Brāhmaṇa* and the date of Pauranic accounts on which Pargiter places so much reliance. Of course, he also comes to a conclusion that "the Videha country must have received Vedic culture long before the time of the compilation of this Brahamana'. He gives three arguments in support of his opinion. In the first place, in the *Brihadāraṇyaka Upanishad*[9] which forms a part of the *Śatapatha Brāhmaṇa*, Samrat Janaka is mentioned as a great patron, of Vedic culture and it is said that the Videha Brāhmaṇas were superior to the Kuru Panchālas in the Upanishadic phase of the development of Vedic culture. Secondly, in other works of the period various other celebrated kings and scholars are mentioned in Videha and therefore, it is legitimate to assume that the Vedic (Aryan) culture has taken its root there long before the Brāhmaṇa age, most probably in the early Samhita age of the Rigveda. Lastly, the

8. This is a doubtful argument, as the commentators interpret the passages where this occurs differently.

Yajurveda *Saṁhitā* mentions the cows of Videha as particularly famous in Ancient India.

Professor Chakladar, who discussed at length the interpretations of this legend in a paper contributed to the *Sixth All India Oriental Conference*, Patna,[10] says that far from being a story of the propagation of Vedic culture to Eastern India from the West, it merely describes the introduction of a particular sacrificial rite. He adds, however, that in spite of this there is no dearth of ovidence to prove that Vedic sites were unknown to the inhabitants of Mithila Maṭhava Videgha's priest Gautama Rāhūgaṇa' is credited in the *Śatapatha Brāhmaṇa*,[11] with the discovery of the Mitravinda sacrifice which is further said to have been revived by Emperor Janaka, through Yājñavalkya.

Besides, earlier still, Nami Sapya, King of Videha (Vaidehe-Raja) is held up, in the *Panchavimśa Brāhmaṇa*,[12] as a memorable example of a monarch who successfully performed elaborate sacrifices and thereby reached heaven. As the name of this King appears in several passages in the Rigveda[13] he belongs to a very early period in the development of Vedic culture in India.

9. *Brih. Upa.* Third Adhyāya, First Brāhmaṇa.

10. Proceedings of the oriental conference, Poona;

11. Tā Haitām Gotamo Rahūgaṇah, Vidām chakāra Sā Ha Janakam Vaideham Pratyut Saditā Hangajidbrahmaṇeshwanibiyesha Tāmu Ha Yajñavalkye V veda Sa Ho vācha Sahastram bho Yājñavalkya dadmo Yasminvayam Twayi mitra vindāmanvadidamiti mitra rāshtram yasya bho yājñvalkya bhavatya pa punamrityum jayati sarvamāyureti ya eva vidwanetayeshyadyā yajate yo vaitadeva veda

IX 4. 3. 20.

12. Prāśyeno Na madiramam śubhasmai śirau Dāsasya namucherbhathāyan Prāvannami sāpyam sasantam Priṇagrāyā samishā Sa Swasti

VI 20. 6.

13. Pra me nami Sāpya ishe bhuje bhudgavāmeshe sakhyā kriṇuta Dvita Didyum Yadasya Samitheshu mamah yamādidenam śamsya bhukth yam Karam

X 48. 9.

Yudhā yudhabhaya ghodishi dhrishṇuyā purā puram samidam Hansyojasā I Namyā yadindram sankhyā parāvati nibarhayo Namuchim nāma māginam.

I 53. 7.

The last passage referred to here (*R. V.*, 1.53,7) says that 'Nami was the friend and associate of Indra in quarelling the Asura Namuci and the first (*R.V.*VI. 20.6) says that in the fight with Namuci Indra protected Nami Sāpyā.'

> Ikshwākutanayo yoasau nimirnāmā, sa tu sahastra
> Samvatsaram
>
> Sattamārebhe Vaśishthamcha hotāram Varayāmāsa (1)
>
> —Vishnu Puraṇa IV 5. 1.

> Rajabhūtrishu lokeshu Viśrutaḥ Swen Karmaṇā
> Nimi Paramadharmātmā Sarvasattvavatām Varaḥ (3)
>
> Tasya putro mithirnama janako miṭhiputrakaḥ
> Prathamo janako rājā janakādāpyudāvasuḥ.
>
> —Ramayana I 71-3, 3-4.

Besides these, it has been pointed out by Mm. Dr. Umesha Mishra that Videgha Māṭhawa's priest Gautama Rāhūgaṇa is one of the important Rishis in Rigvedic Saṁhitās.[14]

Finally, it may be noted that the Brahmanic culture must have made a very rapid progress in the country to justify its description in the latter part of the *Śatapatha Brāhmaṇa*, as 'the centre of intellectual activity of the age'. The *Mahābhārata*[15] further attests that the Vedic lore was as popular in the East as anywhere else, and in the *Śanti-Parva*[16] and in the *Brihadaraṇyaka Upanishād*[17] the authorship of Śukla-Yajurveda is ascribed in clear terms to Yājñavalkya Vajasaneya, who belonged to Mithila.

14. Vide *R. V.* I 74 to 93; IV 31, 67.

15. Atra Vedamjagau Pūrvam bhagwanllokabhāvanaḥ
Atraivoktto Savitrasītsavitrī brahmavādishu
—Mahabharata, Udo-Parva 108 A.

16. *Mahābhārata*. Śānti Parva, Adh. SI 8-19 (VI. 4, 23)

17. J. VI p. 91 Taisam sabbapatham

From a perusal of all these things it becomes clear that Mithila figures prominently in Ancient History from the very beginning of the Vedic period. Mithila was visited by Videgha Māṭhava and his followers and probably, its marshes and jungles were cleared, and its soil was cultivated, and a great and powerful kingdom was founded.

The Jatakas confirm the fact that Videgha Maṭhava (known perhaps as Makhadeva or Mahādeva) was the earliest known important King of the country,[18] of course, Vedic Mithila knew other kings too, such as, Nami Sāpya (Rigveda 1.53.7) and Par Ahlara. But they are nowhere recorded as the kings who founded a dynasty of Mithila. Nimi Vaideha, who is reported in certain Puranas to have founded this line of Kings in Mithila, is perhaps a later name of the King of Kings.[19]

At any rate, Videgha Maṭhava should be regarded as the earliest known King, if not the founder, of the Videha kingdom and of the line of Vaideha Janaka.[20] In course of time it seems that a confederacy of kindered peoples known as the Kośala Videha, occupying a position no less important than that of the Kuru Panchālas, grow up at the time of the *Redaction* of the Brahmana.

18. *Cf* makhādeva suttānta. of the *Majjhima Nikāya* and *Culla Niddesa* p. 80.

19. *The Rāmāyaṇa*: Nimiḥ Paramadharmātmā Sarvasatvavatām Varaḥ, tasya Putro-mithirnāmajanako mithiputrakaḥ.

I. 71. 3 and the Purāṇas (*Vāyu* p.8 9, *Vishnu* P. V. 5; *A. I. H T.* p. 84 & 95) mention Mithi as the son of Nimi and the builder of the city whereas *J.* VI p. 47 G. 155 names Somenasa as the builder of the city "*masitam Semanasena.*"

20. The *Vālmikiya Rāmāyara* seems to say that one Nimi was the founder of Mithila dynasty. But he seems to have ruled after the vedic Janaka, as he is called the penultimate sovereign of the dynasty. His identity with the Vedic King Nemi Sāpya is, according to some, more or less problematical. But Ratilal Metha has reason to identify him with Nami of *Uttarādhyāyana Stūra*, He goes on to add, that through Nimi appears to have been, like Janaka, a family title of the Videha Kings, and there must have lived several Nimis, as there were several Janakas, it should be admitted that the famous and popular Nimi was one and only one, as the Janaka was (Raychoudhary : 4th Ed. p. 57).

The Kingdom thus founded by the Vedic Māṭhava was in course of time ruled by the Vedic Samrat, Janaka the contemporary of Aruṇi and Yājñvalkya, and Aśvapati, a king of the Kekayas. Around his name a halo of "legend" cling, but it is not possible to say if he is the same as Janaka Sīradhvaja, the father of Sita.[21]

He may, however, be identified with Mahājanaka II of the Janakas. His date has been calculated by historians to be after the Age of Parikshitas, in about the 12th Century B.C. (or 7th century B.C.) according to another synchronism.)[22] He was renowned for his munificence all over India and kings of distant countries used to be envious of him.[23] He encouraged high philosophical discussions and we are told of the numerous tournaments for debates and discussions that were held at his court.[24] He was more known for his patronage of culture and philosophy and not so much as a king and a sacrificer. His court was crowded with Brahmanas from Kosala and Kuru – Panchāla countries e.g. Aśvala, Jaratkarava Arthabhoga, Bujjya Lahyayanani, Vshasta Chakrāyaṇa Kahoda Kausitakeya, Gārgi Vachakuari, Uddālaka Aruṇi and Vidagha Śakalaya. Yājñvalkya Vājaseneya,[25] who was a pupil of Uddalaka Aruṇi was the hero of the scholastic discussion held in his court. Referring to Janaka's

[21]. Bhavabhuti identifies the two in *Mahāvīracharita* I. 14 and II. 43 and in *Uttaracharita* IV. I. Raychowdhary points out to the identical references to Asvapati as contemporary of both Janakas. Pradhan identifies Vedic Janaka with a later King, Kritijanaka, disciple of Hirangunābha Kauśalya; Mehta opines that the Siradhvaja was a different king whom later literature through his connection with Rama, the Divine personage, rarely identified with the older Vedic King. As the entire Maithila dynasty of monarch was called Janakavaṃśa and had the title of "Vaideha" and as we have reasons to believe that there were at times several collatoral lines of Janakas, who ruled contemporaneously, the problem of Siradhwaja must be held as *Subjudice*.

[22]. But see *Chronology of Ancient India* by Pradhan p. 134 and *Annals of Bhandarkar Oriental Research Institute*, XIII pts. p. 319 ff.

[23]. *Brihadāraṇyaka Upanīshad* II. i. i.

relation with the Kuru - Panchāla Brāhamaṇa, Oldenberg observes: 'The King of the east, who has a leaning to the culture of the west, collects the celebrities of the west of his court-much as the intellects of Athens gathered at the court of Macedonian princes'.

He was perhaps the greatest of all the Janaka-Vaideha kings and he ablished such tra it ions of the court of Mithila that for ages it became renowned for its enlightened patronage and made the *Mahābhārata*[26] boast :

Sarve rāñjyo maithilasya mainakasyeva parvatāḥ
nikrishṭabhutā rājānou ... ...

The later Vaidehan kings of Mithila are described in very confusing terms in different Purāṇas and it is very difficult to say if the long lists in the Vāyu, Vishnu or other Purāṇas are of the same line, indeed, there are unmistakable signs in some cases that the synchronism in the Purāṇa is due to mixing up of two collateral branches of the same time.

24. Ibid II. i, II iv

25. Ibid VI. 5.3

26. (III. 124.5) (i. e. al l other Kings were inferior to the Maithila King as other mou ntains are to Mainaka mountain.)

Kauśikīntu Samārabhya Gandakīmadhigamya vai
Yojanāni chaturvinśat vyāyāmaḥ parikīrtitaḥ
Ganga himavatormadhye nadi panchadaśāntare
Vistāraścha shodaśaḥ proktto mithilādayaścha

—Brihad. Vishnu Purāṇa

Pargiter's list of Vaideha - Janakas from the various Purāṇas is as follows: —

Manu
|
Ikshvāku
|
Nimi of Mithila city. | Vikushishashada of Ayodhyā city.

Nimi of Mithila city -b- Mithi Janaka Videha -b- Udavasu Janaka Vaideha -b- ? Amdivardhana Janaka Vaideha -b- Suketu Janaka Vaideha -b- Devarata Janaka Vaideha -b- Brihaduktha Janaka Vaideha -b- Mahaviraya Janaka Vaideha -b- Bhriti Manta Janaka Vaideha -b- Haryashva Janaka Vaideha -b- Maru Janaka Vaideha -b- Pratindhaka Janaka Vaideha -b- Kirtirstha Janaka Vaideha -b- Devamidha Janaka Vaideha -b- Vibudha Janaka Vaideha -b- Mahadhriti Janaka Vaideha -b- Kirtirata Janaka Vaideha -b- Maharoman Janaka Vaideha -b- Svrnaroman Janaka Vaideha -b- Hrascaroman Janaka Vaideha -b- Sīradhvaja Janaka ?) -b- Bhanumant Janaka Vaideha in Mithila -b- Pradyumra - Bhatadyumna Janaka Vaideha -b- Muni (? Suci) Janaka Vaideha -b- Urjavaha Janaka Vaideha -b- Sanadevja Janaka Vaideha -b- Shakuni Janaka Vaideha -b - Anjana Janaka Vaideha -b- Ritujit Janaka Vaideha -b- *Arishtamemi* Janaka Vaideha -b- Shrutayus Janaka Vaideha -b- Suparśva Janaka Vaideha -b- Saṁjaya Janaka Vaideha -b- Kshemari Janaka Vaideha -b- Anenas Janaka Vaideha Minaratha Janaka Vaideha -b- Satyaratha Janaka Vaideha -b- Upaguru Janaka Vaideha -b- Savagata Janaka Vaideha -b- Suvarchas Janaka Vaideha -b- Shruta Janaka Vaideha -b- Sushruta Janaka Vaideha -b- Jaya Janaka Vaideha -b- Vijaya Janaka Vaideha -d- Rita Janaka Vaideha -b- Sunsys Janaka Vaideha -b- Vitaharya Janaka Vaideha -b- Dhriti Janaka Vaideha -b- Bahulaśva Janaka Vaideha (contemporary of famous Śukadeva vide - *Bhāgavata* 16th Skandha. 36.

Adhyāya)–b–Mriti or Kritakshana Janaka Vaideha (was present during the great Mahābhārata war. But this has been objected to by Professor Raychoudhari. He identifies Kriti of the Purāṇa with Karāla Janaka who must have come quite later).

? Another family
|
Janaka Ugrasena
|
Janaka Janadeva
|
Janaka Dharmadhwaja
|
Janaka Ayasthuna

The synchronism build up by Dr. Sita Nath Pradhan differs in he following manner :

Siradhwaja
|
Bhanumant
|
Satadyunna
|
Śuchi
|
Ujanvaha
|
Sanadvaja
|
Kuni
|

Kushadhwaja
|
Dharmadhwaja
|
Kritadhwaja — Mitadhwaja
|
Keshidhwaja — Khandikya

Swagata — Kratnjit — Rājana

Swagata
|
Suvareas
|
Śruta
|
Suśruta
|

Kratnjit
|
Arishtanemi
|
Śrutayus
|
Supraśva
|

Rājana

Jaya	Sanjaya	
Vijaya	Kshunari	
Rita	Anenas	
Sunaya	Minaratha	
Vithahavya	Satyartha	
Dhriti	Satyarathi	Arjuna
Vahulashva	Upagu	Abhimanyu
	Śruta-Agni	Parikshit
	Upagupta	Janamejaya
Kirti	Vasu	Śatanika

Many are the stories in the Epics and the Purāṇas, connected with Maithila Kings. The Rāmāyaṇa records the marriage of Rama with the "adopted" daughter of Sīradhwaja Janaka. In the Mahābhārata the Maithila Raja is said to have sided with the Duryodhana because he had learnt the science of fighting with mace from the latter. Bhīma and Karṇa are said to have conqured Mithila, the capital, in the course of their *digvijayas*. It is, however, as a place of *Jñāna* and spiritual enlightenment that Mithila is specially glorified—the celebrated story of young Śukadeva and of the Maithila *Dharmavyādha* is too well known to be described.

We do not know exactly how finally this great line of kings came to an end. Scholars have interpreted references in the Buddhist and Pauranic literature to show that one Katara Janaka[27] actually "rounded" off the dynasty. It is stated in the Arthaśātra that "Bhoja known by the name of Daṇḍakya, making a lascivious attempt on a Brahmaṇa maiden, perished

27. See *Makhadeva Sūtta* of the *Majjhima nikāya*, II, 82 ; Nimi Jataka The *Mahābhārata* XII. 302.7

along with his kingdom and relations; so also *Karāla* the Vaideha,[28] Karāla the Vaideha must be the same Kataru (Karala) as given in the Nimi Jataka who brought the line of Vaideha kings to an end. "The downfall of the Vaidehas reminds us of the fate of the Tarquins who were expelled from Rome for a similar crime. As in Rome, so in Videha, the overthrow of the monarchy was followed by the rise of a republic, the Vajjian confederacy."

The Royal family of Kāśi Kingdom also played an important part in overthrowing the Vaideha monarchy. The following lines probably

> Yathā kāśyo vā vaideho vā ugraputra
> Ujjayam dharnu adhipatyam kritvā dvai
> Vaṇāvantau saptānati vyādhinau haste
> Kritvo patishṭhaid.

refer to the frequent wars beetween the Kāśī and the Videhan monarchy. The *Mahābhārata*[29] mentaions a great battle between Pratardana, King of Kāśī, according to the *Ramāyaṇa*,[30] and Janaka King of Mithila.

28. Dāṇdakyo nāma bhojo kāmāt brāhmaṇa kanyāyabhi manyamānassabandhu rashtro vinanaśa. karālaścha vaideḥ. ("Kauṭiliyam Arthaśāstram" Ed. by R. Shama Sastry 1919 p. 11)

This evidence is also confirmed by the *Buddhacharita* of Aśvaghosha — IV 80.

29. *Br. Up.* III. 82

30. XII. 99. 1—2

The Pali commentary *Param-atta-jotika*[31] states that the Lichchhavis who succeeded Janaka's dynasty as the strongest political power in Videha and formed the most important element of the Vajjian confederacy, were the offsprings of a queen of Kāśi.

An illustrious line of 'high-souled' Philosopher Kings, which arose tafer the downfall of the Kurus met an inglorious end. Nevertheless, they did not completely lose their importance in the history of the land.

31. VII. 48. 15

32. Vol. I. p. 158

The Later History of Mithila

SECTION II

THE RISE OF THE VAJJIAN CONFEDERACY

THE overthrow of the "Videhan Monarchy" was followed by the establishment of an aristocratic republic. The centre of power too shifted from the city of 'Mithila' to the city of Vaiśālī (modern Basarh, about 34 kms. north of Muzaffarpur) where the "Videhan princes" formed one of eight important clans that made up the Vajjian confederacy and so we find that the monarchical rule of Videha was replaced by the Vajjian oligarchy and the centre of political gravity was shifted from Janakpur to Vaiśālī.

We do not possess a clear account of the evolution of this confederacy. Probably the eight clans that confederated were the Videhans, the Lichchhavis, the Jñātrikas, the Vajjis proper, the Ugras, the Bhogas, the Aik- shvākus and the Kauravas.[33]

Of these, the Lichchhavis appear to be the most important.[34] The metropolis of the confederacy, Vaiśālī, was held by them.

[33]. Vide – Raychowdhari *Op cit* p. 99

[34]. Lichchhavi Vajjiraṭṭhavāsī hi pasatthā

— *Papañchasudanī*, *Majjhima Nikāya*, I p. 394

As to the origin of these princes there has long been a view that they come from some foregin country; but happily the opinion of scholars like Professor Raychowdhari [35] and Dr. B. C. Law tend to support the early Indian tradition that represents Lichchhavis as Kshatriyas.[36] The name of this powerful race has come to us as Lichchhavi, Lechchhavi. Lechchhaī, Lechchhaki, Lichchhivi, Nichchivi, Lichhikhi and Li chhavi. The earliest mention of this people is in Kauṭilya's *Arthaśāstra*, where they are called Lichchhivis.

During the later Vedic period the city of Vaiśāli also appears to have been under a monarchy. 'The founder of the Vaiśālika dynasty is said to have been Viśāla, a son of Ikshavāku, according to the *Rāmāyana*, a desceendant of Nabhaga, the brother of Ikshavaku, according to the Purāṇas. Viśāla is said to have given his name to the city. After him Hemachandra, Suchandra, Dhumrasva, Śrīnjaya, Sahadeva, Kusasva, Somadatta, Kakutatha and Sumati. We do not know how much of this Ramayanic and Pauranic account of the Vaiśālika kings can be accepted as sober history'.[37]

But the exact 'date of the foundation of the Lichchhavi power is not known'.[38] We do not know, however, that by the 6th century B.C. Vaiśālī throw off the monarchy, and along with other contiguous clans, a powerful confederacy was set up under the dominant influence of the Lichchavis of Vaiśālī.

The Lichchhavis were a very brave people and Lord Buddha himself described them as 'strenuous, diligent, zealous and 'Let these of the brothern', he is reported to have advised his followers', who have never seen the Tavatimsa gods, gaze upon the company of the Lichchhavis, behold this company of the Lichchhavis, compare this company of the

35. *Ibid* p. 103
36. Dr. B. C. Law— *Tribes in Ancient India*
37. Raychowdhari, *Op cit* p. 102
38. *Ibid* p. 104

Lichchhavis–even as a company of Tavatimsa gods'.[39] In the Nepal Vamśāwalī the Lichchhavis have been allotted to the Suryavaṁśa or solar race of the Kshatriyas.[40]

The Lichchhavis were wellorganised people. They had a large number of Viceroys, generals, treasures and ruling families among them. One of their most important chiefs was Chetaka whose sister Trishala was the mother of Mahavira and whose daughter Chellana was the mother of Kunika-Ajātaśatru. But greater veneration greeted Buddha at Vaiśāli. He delivered several sermons there and resided in many groves dedicated to him by the rich citizens among whom was a lady called Amarāvatī.

The Magadhan Empire arose at this time and proved to be a serious rival of the Lichchhavis. 'Tradition says that even in the time of the famous Bimbasāra the Vaisalikans were audacious enough to invade their neighbours across the Ganges. But in the reign of Ajātaśatru the tables were turned and the great confederacy of Vaiśāli was utterly destroyed'.[41]

The Videhas of Mithila

Were the Videhas of Mithila part of the Vajjian Republic ?[43] Dr Yogendra Mishra states that he has 'examined the arguments of

39. See *Sacred Books of the East* Vol. XI p. 32.

The Tavatimsa–deva are the gods in heaven of the Great Thirty–three the principal deities of the Vedic Pantheon (*Dialogue of the Buddha* II p. 103, n. 2

40. *I. A.* 37. p. 79

41. *Ibid* p. 106 and also p. 171–4

42. *An ear'y History Vaiśāli* p. 177 ff.

43. *An Early History of Vaiśāli* p. 117 ff.

the previous writers closely and have come to the conclusion that Videha continued to be a monarchy even after the death of Karāla Janaka and did not form part of the Vajjian confederacy, it was conquered by Mahapadma Nanda and it is only later that we find it in the time of Patañjali as a Republic.

The Mauryas

From this time the province of Mithila became subject more or less directly, to the suzerainty of Magadh. Nevertheless, it appears that the Lichchhavis were not completely exterminated, Though we do not hear of them either at the time of the Second Buddhist council (*c*-377 B.C., or when Aśoka installed an uniscribed pillar at this place (*c*.250 B.C.), yet Kauṭilya speaks of them two centuries later (i.e. 4th century B.C.) as living under a Saṁgha form of government, and advises King Chandragupta Maurya of Magadha to seek the help of these *Saṁghas* which, on account of their unity and concord were almost unconquerable.[44]

The sovereign Vājjian Republic was destroyed as the result of a war which Ajātaśatru (495-463 B.C.), the King of Magadha waged against it.

The Guptas

After a gap of some five centuries we hear of the Lichchhavis in the records of the Imperial Guptas. At the time (c. 4th century A.D.) when the Gupta empire rose to power, the Lichchhavis appear to have possessed considerable political power in North East India. It is quite probably that Chandragupta's dominion received considerable expansion by the addition of the country which he obtained through his Lichchhavi wife Kumāra-devī, perhaps by succession – indeed it seems that Chandragupta was elevated, through his Lichchhavi connection, from the rank of a loyal chief to that of a king.[45]

44. B. C. Law, *Op cit* p. 330

45. Shyama Narayan Singh– *Hist. of Tirhut* p. 331 from Gupta Inscriptions

Fleet goes so far to declare that the so-called Gupta Era is a Lichchhavi Era, dating either from a time when the republican or tribal constitution of the Lichchhavis was abolished in favour of a monarchy, or from the commencement of the reign of Jayadeva I, as the founder of a royal house in a branch of the Lichchhavi tribe that had settled in Nepal. The fact that his royal house that was planted in Nepal (c. 330–55 A.D.) by Jayadeva I was all along Brahminical, proves that the Lichchhavis had not entirely disassociated themselves from the Brahminic faith.[46]

Such was the end of the glorious Vajjian Confederacy. The Lichchhavis were more interested in the arts of government than in those of learning. Nevertheless, for aught we know they raised the prestiege of the land, allowed Buddhism and Jainism to be freely preached in their capital, though they themselves appear to have practised neither of them ; and generally presented an important phase in the History of Mithila.[47]

Mithila during the Gupta and the Harsha Empires

After the downfall of the Magadhan Empire, the province of Mithila appears to have remined in a disorganised state for several years, though the Lichchhavi's continued to occupy an influential position. The marriage of Chandragupta I (c. 320 A.D.) with Kumāra Devī, a

46. Son of the daughter of Lichchhavi.
Floet : *Gupta Inscriptions* (Corpus Ins. Ind. III Intro p. 135)

47. Long after Buddha's death Vaiśālī continued to enjoy a religious importance, though it lost its political importance which was assumed now by Magadha in the south of Mithila province not only the second Great Council was held (c. 337 B. C), but Aśoka is said to have even visited it in c. 250 B. C. Kanishka carried off the alms bowl of Buddha from here in or about first century A.D. Among Chinease pilgirms Fahien (c. 5th cen. A. D.), Wang-Hiuen-Tse. (c. 6th Cen. A. D.) Sun Yun (6th Cen. A. D.), It-Sing (7th Cen. A. D.), and Hiuen Tsang (7th Cen. A. D.) came to Vaiśālī and have left their impressions of the country.

Lichchhavi's princess, laid the foundation of the mighty Gupta Empire.[48] It seems that with that marriage the province passed into the hands of the Guptas, though some Lichchhavis perhaps continued to be in actual possession of the upper portions of the province and the Nepal valley till about the Seventh century A.D.

We do not know much about the Gupta rule in Mithila till the days of Chandragupta II (c. 381–413 A.D.).[49] During his reign one of his sons, Govindagupta appears to have been the governer appointed over the Province which came to be known as *Tīrabhukti*. The term 'Bhukti' in Gupta records, literally means allotment, but it was applied to devote the biggest administrative unit within a kingdom or empire. Excavations at Basarh, the ancient site of Vaiśālī have yielded a hundred and twenty varieties of seals, and a variety of coins of the Gupta Age.[50] The seals have been identified as those of Officials, which were attached to letters addressed by Imperial Officers to the governors or chiefs of that district residing at Vaiśali. Among these are certain officers who are distinctly defined as being in charge of Tīrabhukti. The number of other seals, attached to letters sent by merchants and bankers, point to the large commercial transactions that were conducted in these days between the chiefs and important traders from Pataliputra and other cities. Indeed, the presence of seals of merchants and banking guilds lends some plausibility to the suggestion that something like a Chamber of Commerce had been established even at that early date in Upper India ; while the titles of the chiefs or governors or others, such as – .

48. Vide *Journal of Bihar and Orissa Research Socity* Vol. V. pp. 582 ff.

49. This is confirmed by the pride which his illustrious son and successor took in calling the son of the daughter of Lichchhavis. Chandragupta I's coins show effigies of his own and those of his wife, with the legend "*Lichchhavayaḥ*" below an image of Goddess Laksmī – suggesting perhaps that his prosperity was due to the Lichachhavis.

50. *Report Arch. Survey of India* 1903–4, p. 8–11 and *Darbhanga Dist. Gaz.* p. 13–14. Also see Raychowdhari *Op cit.* Mishra and Deva : *Vaiśālī :* 1950

Kumāra Amātya = (cadet Minister)
Mahā Pratihāra *Talavāra* = (great Chamberlain)
Mahā Daṇḍanāyaka = (General Chief)
Vinayasthtisthāpaka = (the Great Commandant)
Bhaṭāśvapati = (the Censor ?)
Yuvarājapadīya = (Lord of the Army and Cavallry)
Kumārāmātya adhikaraṇa = (Office of the Minister of H. H. the Crown Prince)
Raṇabhaṇḍāgāra adhikaraṇa = (Office of the Chief Treasurer of War Department)
Balāadhikaraṇa = (War Office)
Daṇḍapālādhikaraṇa = (Office of the Chief of Police)
Tīrabhuktypārikādhikaraṇa = (Office of the Governor of Tirabhukti)
Tirabhukttau Vinaya sthiti sthāpaka adhikaraṇa = (Office of the Censor of Tīrabhukti)
Śrīparama bhaṭṭāraka pādīya = (Office of the Government of the city of His Majesty)

'show a well-organised and advanced form of government'.

Recent excavations under the auspices of the Vaiśālī Saṁgha have also yielded several seals which confirm this view. Vaishṇava and Śiva emblems have also been found on the seals. The evidence of the Basarh seal shows that in Tīrabhukti, the Kumārāmātya was entrusted with the district administration to the provincial governors called *uparika*. Seal No. 22 reads '*Tīrabhukti upārikādhikaraṇam*' and No. 22 reads '*Tīrakumarāmātyā – adhikaraṇa*.'

The Panchobh copper-plate grant deed of one Sangrāmagupta appears to continue the dominance of Later Guptas over the Southern part of the province. For, one Sangrāmagupta granted a village Vanigāma in district Jambuvani to a Brahmana called Kumāra Swāmi of Śaṇdilya Gotra, learned in Yajurveda (sie) and belonging to Kolañchamūla.

(in Monghyr district of today).[51]

Harsha

Nevertheless, after the Gupta, it is probable that Mithila formed a part of Harsha's Empire. Harsha is referred to be the Lord of Five Indias and one of these is pointed out to be Mithila.[52] We do not know much about the relation of Harsha and Mithila.

At the time of the death of Harsha, he appears to have left no son to succeed him and so Arjuna who was of the ministerial rank, but in-charge of Tirabhukti claimed imperial status and forced neighbouring provinces to submit to him. A chinease traveller Wang-Heieun Tse of the 6th century A. D. speaks of Tirabhukti as, '*Tiob-Lo*'. Another foreigner Hoeing also visited Mithila. Mādhavagupta who became independent, must have resisted the protensions of Arjuna. A chinease mission was going to Magadha and Arjuna attacked the mission. This assault brought about the invasion of his kingdom by the Tibetan army

51. The geneology of Sangrāmagupta is thus given in the grant :
Yajvesha Gupta (? connected with later Magadha Guptas)
|
Dâmodara Gupta
|
Deva Gupta
|
Rājāditya Gupta (first assumed independence)
|
Krishna Gupta
|
Sangrâma Gupta (Maker of the grant)
Vide *JBORS* Vol. V pp. 582 ff, and *History of Bengal* I p. 261-2 where they are placed after Lakshmaṇasena and are supposed to have attained independence after his death only. This copperplate is alleged to be a spuriousone.

52. See *History of Bnegal* I p. 92 ff. The expression "Lord of Five *Indias* have been interpreted as" "the Lord of Punjab, Kânyakubja, Mithila, Bengal and Orissa".

under the great king Sron - btsan - sgampo. He swooped down upon Tirhut, the kingdom of Arjuna and stormed his capital and also other towns of the kingdom. He was captured and it was quite possible that Tīrabhukti was brought under Tibetan imperialism.

The Palas

After the death of Emperor Harsha in about 646/7 A.D., there was an upheaval on an unprecedented scale. Arjuna or Aruṇāśva who was the minister of Tīrabhukti.[53] Who usurped the imperial status and forced neighbouring King into submission, was defeated by the Chinease Ambassdors aided by the Tibetan and Nepalease army. We are told as already stated above that the King of Tibet, Sron-btsan-sgampo seized the opportunity and established his sway over Mithila, along with Nepal, and till about the end of the 8th century A.D. continued there. Mr. Vincent Smith quotes from E. H. Parker to show 'Tibetan rule in Tirhut lasted only for about half a century A.D. 647-8 to 703 A.D.[54]

53. He might have been a governor of Tirhut, for aught we know, during Harsha's rule. His name is to be identified with Tibetan records perhaps as Na-fu-ti O-lo-na-dhuen. "According to the story preserved in the Chinease annals, this Arjuna attacked a Chinease mission, under Wang-b-iuen-tse, that was sent by the Chinese Emperor to Harsha. For reasons, not explained, Arjuna killed most of the members of the mission and plundered their property. Wang-hiuen-tse filed to Nepal, secured 7,000 soldiers from Nepal and 1200 from Tibet and returning to Indian plains, disastrously defeated and imprisoned Arjuna and took him a captive to China. It is said Wang-hiuen-tse stormed the capital city of Arjuna and about 580 walled towns of India submitted to him. The whole episode took place during 647 and 648 A. D. in the plains of Bihar, probably to the north of the river Gandaki". (Dacca University, *History of Bengal* I p. 92) Mithila province is probably indicated as Ti-na-futti (Tirabhukti ?) in the Chinease records of this time. It would be interesting to find native Indian references to the relations between Mithila and Tibet but so far none have come to light. See *IA* IX p. 20, the *Life* p. 155, Smith 367, Tripathi 189, *JRAS* 1850, *JA* XXI p. 253 ff, *AI* XI 307.

54. *JBRS* Vol. XXXVIII, pt. 2.

There are, however, grounds.[55] to believe that their influence continued till about the end of the 8th century though local chiefs had risen up to play their part.

Gopala

The next definite information is that early in the next century the Pālas of Bengal extended their influence over the whole of Eastern India. The Palas inscriptions of earlier times do not allude at all to any glorious and legendry descent - a custom otherwise common with contemporary dynasties because they were Buddhists. The foundation of the Pala dynasty in Bangal goes back to Gopala,[56] who, according to an interpretation of Khalimpur copper-plate, (*E.I.*IV. p.251) was made king in order to put an end to the state of anarchy which prevailed in Bengal after the death of Śaśānka, the famous Gauḍa King. His reign probably lasted from *circa* 756 to 783 A.D. with tolerable certainty as stated by Dr B.P. Sinha. He is said to have had his capital at the modern town of Bihar, but we do not know if he had anything to do with Mithila. But Tārānātha informs us that Gopala was born at Punḍravardhana and was elected king in Bhengala, which may be Vanga or East Bengal or Vaṅgala. Gopala is also credited with the foundation of the Nalanda Vihāra Tārānātha states that he reduced Magadha also under his power.

Dharmapala

His son *Dharmapala* (c, 783-818 A. D.) really raised the glory of Palas to Imperial heights. From the perusal of the Pala inscriptions regarding his Empire it appears that Mithila was an integral part of its central structure being directly administered by the king himself. It is true that all

55. See, for example, ***Tibetan Literacy Texts and Documents concerning Chinease Turkistan*** pp 2727-73, and as quoted in ***History of Bengal*** I p. 124-25. Tārānātha also says that prior to Palas, Mithila was ruled by Chanda Kings, see ***History of Bengal*** I, p. 186.

56. ***Ibid.*** According to Bu-ston Pt. II 156, he was born of the queen of Gopala and a Naga King.

the distant parts of the country were not merged in the Pala dominions and administred directly by Dharmapala. Dharmapala fought with the Pratihāras and made himself the real master of Kanauj and installed his protege chakrāyuddha of the throne as a vasal ruler. He held a durbar where he was recognised by the Bhoja, Matsya, Yadu, Madra, Kuru, Yavana, Gandhara and Kira kings. The Karṇāṭas and the Lāṭas are mentioned among royal officers in the Nalanda inscription of Dharmapala.[57] It is a pity that we do not have any details regarding the local administration but there are, indications that Tibetan influence continued till quite late, perhaps owning Dharmapala's suzerainty.[58] From the Monghyr copper-plate of Devapāladeva,[59] we learn that Dharmapala had married Raṇṇādevi, the daughter of Parabālā, the ornament of the Rāshṭrakūṭa race.

Devapalas

His successor *Devapala* (c. 818–850 A.D.) continued his hold over Mithila. It appears that at this time Mudgagiri (Monghyr) became an important administrative centre.[60] Devapala's elder brother Trilochanapala was Yuvaraja and Duttaka probably who died at the time of his father and so Devapala, a younger brother of Trilochanapala came to the throne. He must have been comparatively young at the time of his accession. The suspicion is strengthened by the internal evidence of the Badal pillar inscription of Narayanapala.[61] We find that the victories of the time of Devapala are credited to the hereditary ministerial family, Darbhapāṇī and his grandson Kedaramishra who were Maithilas. Devapala's reign is the high water mark of the Pala imperialism.

57 *E. I.* XXIII p. 290 ff (4a) *E. I.* IV p. 251. *Udayasundrīkathā* p. 4 *Uttarāpathaswāmī.*

58. Tibetan sources difinitely say that the Dharmapala ruled over 'Tirahuti' cf. *Hist. of Bengal*, I, p. 185.

59. *I. A.* XXI pp, 253 ff.

60. Bhagalpur Inscription definitely uses the word "Tribhukti" (Tirabhukti) for Monghyr; see *Indian Antiquary* XV pp. 304–10.

61. *E. I.* II pp. 160 ff.

There is no doubt that under Devapala the Pala empire reached its acme and till his death he ruled over the vast empire unreduced in extent, though hampered by his powerful adversary, the Gurjara–Pratihāra king Bhoja I. After his death, this vast empire began to disintegrate.

Śūrapāla and Vigrahapala

R.D. Banerji observes that 'Vigrahapāla I is no doubt the sams as Śūrapāla mentioned in the Badal Pillar inscription of Guravamiśra, because it is the only name mentioned between Devapala and Nārāyanpāla and again in the Bhagalpur grant Vigrahapala's name is the only one mentioned between Devapala and Nārāyanpāla. Moreover, in the Manahali grant of Madanapala we do not find the name of Śūrapāla before or close to the name of Nārāyanpāla. Had there been a different prince of the name of Śūrapāla, his name would surely have been mentioned in it as the inscription contains almost all the names of the pala dynasty'. Dr. B.P. Sinha feels that there are certain equally cogent reasons to believe that they are different persons.

Nārāyanapāla

The decline and fall of the Pāla Empire began after Devapāla's death. Vigrahapāla abdicated his throne, and was succeeded by his son Nārāyanapāla. The reign of Nārāyanpāla (c. 863–916 A.D.) again indicates the Pāla domination over Mithila continued ; he is said to have granted from Mudgagiri (Monghyr) a village in Tīrabhukti to the Shrine of Śiva.[62]

62. See *Indian Antiquary* XV pp. 304–11. The Bhagalpur copper Plate of Narayanapala dated in the 17th year. From this plate we find that Guravamiśra was holding a high office—that of a *dūtaka* of a royal grant. It may be presumed that soon after his accession Narayanapala became reconciled with the ministerial family and pardoned Guravamiśra for the part that he or his father might have played during the internal troubles in the family. Thus we find that upto 17th year of his reign, Narayanapala ruled over Tirabhukti, Magadh and Gauḍa, including Puṇḍravardhana.

It was probably at this time that the Pratihāra King Mihir Bhoja succeeded to some extent in overthrowing the Palas, and rewarded the services of one of his feudatory Kalachuri, chief viz. Gunāmbhodhideva by grant of lands and he took away soverignity for the king (of Kahla Plate of Soḍhadeva dated V.S.1134 or 1077 A.D.)[63]. The Pratihāras are said to have carried victorious arms even as far as Northern Bengal. Their rise may be attributed to the personal incapacity and want of foresight and diplomacy in the contemporary Pala Kings. Nārayānpāla may have also suffered some reverses at the hands of the Rāshṭrakūṭa King Krishna II who succeeded Amoghavarsha in (810 A.D.).

The Pratihāras appear to have exercised their influence from about 870 A.D. to 908 A.D. After this date the Palas, especially Nārāyanpāla's son Rājyapāla and later Mahendrapāla, appear to have retrieved their position. " But unfortunately for Palas, the downfall of the Pratiharas let loose other forces which proved no less disastrous to them. Two great powers, the Chanḍellas and the Kālāchūrīs, tried to establish their political supremacy in Northern India, and the Pālas had to bear the brunt of their aggressive imperialism.[64]

During the period of the Pratihāra domination over South Bihar and North Bengal, the Pala dominion was limited to Western Bengal and Northern part of the Gangetic Delta (*JBRS*, XIV p. 508). It may be assumed unless, positive evidence is forthcoming to the contrary, the Mahendrapāla retained his hold over South Bihar and North Bengal down to the end of his reign. The Dighwa-Dubauli plate was issued by Mahendrapāla in Vikrama year 955-398 A.D.[65] It concerns a village about 40 Kms. South-east of Gopalaganj in the Saran District. This proves the hold of Mahendrapāla over North Bihar. His last known date is 907-08 A.D.

63. *E. I.* VII pp. 83-93

64. *History of Bengal* I p. 132

65. *I. A.* XV p. 165 ff.

Mahipala's authority over Tirabhukti is proved by two identical images inscriptions found in the village of Imadpur in the Muzaffarpur [66] District and dated in his 48th year

Śrīmān Mahīpāladevarājasya Samvat 48 Jyeshṭha dina śuklapaksha 2

Bendall drew attention to the colophon of a Ms of the Kishkindhākāṇḍa of the Rāmāyaṇa.

He transcribed the relevant passage as follows :

Samvat 1076 ashaḍhabadi 4 mahārājādhirāja puṇyāvaloka-somavamśodbha va-gauḍadhvaja-śrimadgāngeyadeva bhujyamāna-tirabhukttau kalyāṇaijaya rājye nepāladeśīya Śrimānchuśālika-śriānanda dāsya pāṭakāvasthita (Kāyastha) Paṇḍita śriśrikarasyātmajāśrigopati ālekhitam

Bendall identified Gāṇgeyadeva with the famous Kālāchuri King, father of Kadambas. If he is right then in 1019 A.D. Kālāchuri Gāṇgeyadeva was ruling over Tirhut, and therefore Mahipala I must reconquered it from Kālāchuris (cf. *A catalogue of the Palm-leaf and selected paper Ms. belonging to the Durbar Library Nepal* by Mm. Shastri with introduction by H. Bendall. pp. 19-10).

It has been pointed out that at this time one Gāṅgeyadeva who claimed descent from the moon and assumed the title Maharājadhirāja the *Viruda* Puṇyāvaloka, is said to be ruling over Mithila and the adjoining territory. His indentity has been the subject of much discussion.[67] Bendall was the first scholar to note him in the historical Introduction to Mm. Haraprasad Shastri's *Catalogue of Nepāl Durbar Library*. Most scholars have accepted the view of Bendall that he was the homonymous Kālāchūrī King.

66. *I. A.* XIV p. 165, note 17 Dr. R.C. Majumdar reads 148 instead of 48 (see *J.A.S.B.L.* XVI No. 2 pp. 247-49). The use of Nepal Era in Mithila and the suggestion of Pala's overlordship over Nepal will await further evidence to be accepted by historians.

67. See Levi, *Le Nepal* Vol. II p. 202, f. n. 1 ; *Gauḍarūjamālā* 42 f. n. *IHQ* VII p. 681 *Annals of the Bhandarkar Oriental Institute* (Silver Jubilee Vol. 1942) p. 291-301.

Criticism of above – Levi, Majumdar, Mirashi

No Chedi ruler assumed a little ending in 'avaloka' suggests some authority over but there is no evidence that the Kālāchūrī King Gāṅgeyadeva had any pretension to suzerainty over Bengal. No other evidence is found to prove Gāṅgeyadeva's Supremecy, over Tirhut. Majundar suggested that 1076 A.D. may be referred to *circa* and not equivalent to 1154 A D., and should be identified with Gāngeyadeva son of Nānyadeva of Mithila who came to the throne in *C.*1097 A.D. We know that Narayandeva writes his own opinion on music in *Saṅgītaratnākara* by Saraṅgadeva as Nānyapati, Nānya Mahāsāmantadhipati, Dharmāvaloka, Dharmādharabhūpa. Mithileśvara and Karṇāṭakula Bhūshaṇa Nānyadeva was certainly the King of Mithila. If he had the epithet as Dharmāvaloka his son Gāṅgeyadeva may have been *puṇyāvoloka*. Mirashi has found that what Bendall has read as Gauḍadhvaja was really Garuḍadhvaj and so all speculations about the alleged connection between Gāṇgeyadeva and Gauḍa should cease. No Kālācurī King was the worshipper of Vishnu. Nānyadeva entitied himself Māhāsamantādhipathi (*JAHRSI*) we have no evidence that his son Gāṅgeyadeva assumed the imperial title of Mahārājādhirāja. Mahārājādhirāja Gāṅgeyadeva Puṇyāvaloka of the colophon is descended from the dynasty of moon, and we have no authority to connect Nānyadeva with the lunar dynasty. Mirashi (*A.B.O.R.* XXIII p. 291 ff) suggests that this colophon Gāṅgeyadeva may have been a Rashṭrakūṭa. Rāshṭrakūṭa princes have been known to have assumed the Virudas ending in Avaloka and were worshippers of Vishnu and used Garuḍa seal for their copper-plates. In later records (like the Cambay plates of Govinda IV) they claim descent from the moon. Possibly Gāṅgeyadeva Puṇyāvaloka may belong to the Rashṭrakūṭa Dynasty, whose inscription has been found at Bodh Gaya. It is possible that this local dynasty was ruling over Mithila and its members had assumed imperial titles. At any rate, whoever may have been the Gāṅgeyadeva who ruled over Mithila in 1012–20 A.D. is known it is beyond doubt or any dispute that Mahipala I recovered North Bihar in or before the 48th year of his reign.

It has been pointed out that at this time one Gāṅgeyadeva who claimed descent from the moon and assumed the title Maharajādhirāja and the Viruda Puṇyāvaloka. is said to be ruling over Mithila and the adjoining territoty. His identity has been the subject of much discussion[68]. Bendall was the first Scholar to note him in the historical Introduction to Hariprasad Shastri's Catalogue of *Nepal Durbar Library*. Most scholars have accepted the view of Bendall that he was the homonymous Kālāchurī king of Tripuri. Levi and Ram Prasad Chanda and later on Dr. R. C. Majumdar, however, differ from him. Mm. Mirashi has recently examined the whole question in a very comprehensive manner and has come to the conclusion that Bendall's reading "Gauḍadhvaja" was wrong, the correct reading being "Garuḍadhvaja", and that there are very few possibilities of identifying Gaṅgeyadeva of Tirabhukti with the Kālāchurī King. Similarly, he rejects on apparently plausible grounds his identification with either Levi's suggested "Prince of local Kalachuri family" likes the one ruling over the adjoining country of Sarayupāra (modern Gorakhpur district in U. P.) or Majumdar's suggested "Gaṅga or Gaṅga-deva, son of Nānyadeva (1097-1147 A. D.). The history of Mithila during these years is rapt in such obscurity that nothing definite can be hazarded about this Gāṅgeyadeva. Mm. Mirashi has, however, suggested that he may have been of a Rashṭrakūṭa family which had matrimonial relations with King Rājyapāla. This suggestion is worthy of being worked out. Nevertheless, there are several arguments in favour of identifying this King with the famous Kālāchūrī Gāṅgeya: (1) "There is no inherent impossiblity in (Kālāchūrī) Gāṅgeya's rule over Tirhut". (2) "We know Gāṅgeya held the holy places of Prayaga. Banaras, Utkala, indeed he breathed his last at Prayaga. (3) It is possible that Gāṅgey's suzerainty alone may have been established in Tirhut, and his fame may have led the scribe to

68. See Levi: *Le Nepal* Vol. II p. 202 f. n. 1; *Gauḍarājamālā* p. 42 f. n.; *I. H. Q* Vol, VII p. 681; Annals of the *Bhandarkar Oriental Research Institute* (Silver Jubilee Vol. 1942) p. 291-301.

name him as the ruler. (4) His son Karwa is said to have invaded Chāmpāraṇya. Moreover, it is curious that till Mahipala I's reign (c. 988–1038 A. D.) " the inscriptions of Nayapala, Rajapala, Gopala II and probably also of Vigrahapala II, have been found in South Bihar, it may be (*therefore*) regarded as having been in the continuous possession of the Palas since its recovery after the conquest of Mahendrapala, but we are not sure whether North Bihar was inherited or conquered by Mahipala.[58] Hence it is not improbale that Mithila might have passed into the hands of some other ruler than the Palas.

At any rate, Mahipala I's inscriptions show that he was certainly ruling over Mithila in about 1026 A,D. - Gāṅgeyadeva may be Gaṅgadeva the successor of Nānyadeva or he may not be the famous Kālāchūrī King. Mahipala may be rightly regarded as the 2nd founder of the Pāla Empire. Tārānātha says that Mahipāla ruled for 52 years. Latest known date is the year 47. Last years of Mahipāla may be placed in 1039-40 A. D.

Rāmapāla

With the death of Mahipāla I, the Pāla empire again began to decline. Rāmapāla attempted a partial rejuvenation, but the essential vitality of the empire had gone. The Chedis of Tripuri, the Karṇāṭa's of Mithila, the Kaivartas of North Bengal, the Rāshṭrakūṭa of Piṭhi (in Bihar), the Chandras of Kanauj and the Senas of Eastern Bengal hammered at the Pala kingdom, which ultimately succumbed, and disappeared from the state of history by the end of the 12th century A. D.

Mr. Shyam Narayan Singh rightly observes that the assumption that Rāmapala (c. 1084–1130) conquered Mithila from Raja Bhima rests-

on no authority. Bhima was the king of Kaivartas and had occupied Vārandri (or Bengal), Rampala's father land (*Janakabhu*). The two verses from *Ramacharita* and the verse from Vaidyadeva's Kanauli copper-plate refer to the conquest of the land of Rampala's father by the expression " Janakabhū " and not that of Mithila.[69] On the other hand, it appears that " Mithila definitely passed out of the hands of the Palas during the regin of Rampala ", [70] Nanyadeva having established himself thereby 1097 A. D.

Indeed the years following the reign of Rampala marked the final collapse of the Pala Empire. One Vijayasena (c. 1095–1158) of Southern Radha conquered the whole of Bengal and laid the foundations of the Sena power in Eastern India. The chronology of the Palas upto Mahipala I runs as follows :—

Daityavishnu
|
Shri Vapyate
|
Gopala I = Deddadevi
|
Dharmapala = Rannadia
- Trilochanpala
- Devapala
  - Surapala I (?)

Haravarasa,

Vakpala
|
Jayapala
|
Vigrahapala I = Lajia
|
Narayanapala
|
Rajyapala = =Bhāgyadevi
|
Gopala II
|
Vigrahapala II
|
Mahipala I

69. S N. Singh *History of Tirhut* p. 56 and f. n

70. *History of Bengal* I p. 165

The Pala rulers were great patrons of Buddhism, though they were not apparently antagonistic to Brahmanical Hinduism and even "followed the rules of caste laid down in the scriptures". In the midst of their military and political preocupations, they found time to raise the prestige of Buddhism, and the contemporary Buddhistic records bear testimony to their important part in the history of latter Buddhism. According to the Tibetan traditon, Dharmapala founded the famous Vikramaśilā Vihara which has been indentified in Antichak near Colgong, district Bhagalpur. The History of the 84 Siddhas and that of the celebrated Maithili poems called *Charyāpadas* clearly show how valuable the influence of the Pala rulers was in the history of Buddhism and its thought. In Mithila proper, however, like the previous Vajjain rulers of Vaiśāli no trace of Buddhism was left.

It is a fact that Buddhism flourished on the very borders of Mithila. Maithilas were great Vedic scholars who followed the Vedic culture and traditions very rigidly. It was the time when Pūrva-Mimāmsā came into the field. Dr. Umesha Mishra has rightly stated that "it was a very serious blunder on the part of the Buddhists to think of themselves as followers of an independent culture, religion and philosophy, In fact, there is only one religion, only one culture and only one philosophy in India".[71]

The Senas

The foundation of the Sena Power in Eastern India is just an indication of a remarkable young adventure made their appearance in the North with ostensible purpose of settling down as chiefs. The declining influence of the once great and well organised Imperial power of Magadha, during these years must have presented a favourable opportunity to them. They

71. *History of Indian Philosophy* Vol. I p. 500 ff.

The famous lines of Udayanachārya addressed to Lord Jagannātha are interesting :-

Aiśvaryamadamattoasi māmavajñāya vartase
Punarbauddhe samāyāte madadhīnā tava sthitiḥ

are said to have came in the wake of some foreign invasions from the South – either of the Karnāṭic prince Vikramāditya (c. 1068 A. D.), Someśvara III (1127–38 A. D.), Vijjala (c. 1145–1167), his son Soma, Rajendra Chola of Karnaṭic allies of Karṇa[72] the Kālāchūrī bringning them along with themselves,

It has been however, rightly pointed out that by storming the capital of the Paramāra King Bhoja I and utterly destroying the Kālāchurī King Karṇa, the Chalukya king Someśvara I paved the way for the Karnaṭic domination in North Indian politics, and, as a result such powerful Karṇāṭa Principalities were established in Northern India or the Gahaḍavālas of Kanauj (or Kashi), the Senas of Bengal and Nānyadeva of Mithila.

Vijayasena

The first important Sena ruler, Vijayasena (c. 1095–1158 A.D.) made an attempt to conquer Mithila also. It is not clear, if he defeated Nānyadeva, who had established himself there by them as he said in Deopara inscripations or he was repelled, Nanyadeva claimed to have broken the power of Ganda and Venga. " Gaṅgeyadeva " is Nanyadeva's son Gangedeva, then it appears that his son also claimed to be the lord of Gauḍs (' Gaṅgeyadeva ') – he may or may not have invaded Gauḍa. It is possible that the encounter of Vijayasena and Nanyadeva was indecisive and that Vijayasena's attempt to bring under his domination, the whoie of the basic Pala Empire met with a failure in so far as Mithila was concerned.

Vallālasena

Vallalasena (c. 1158–1179 A. D.) succeeded his father. If the final defeat of the Palas in Magadha was really due to him, then it might be

72. *Cf.* However, " on the whole the most reasonable view seems to be to connect the rise of the Senas in Bengal and Nānyadeva in Bihar with Chalukya invasions of Northern India during the rule of Someśvara I and Vikramāditya VI in the second half of elevanth century A. D. and the early years of the next century "
History of Bengal I p. 209.

considered possible that he might have also tried to bring Mithila under his way. For there are traditions preserved in *Vallāla Charita* that he led such an expendition and that the dominations of Vallālasena comprised five province, viz., Vanga, Varendra, Rāḍha, Bagdi and Mithila. But " the authenticity of this work is questionable and it is difficult to say whether the tradition is old and genuine ".

Lakshamanasena

Lakshmanasena (c. 1179–1205 A. D.) was perhaps one of the greatest Kings of Bengal. His court was adorned by emiment poets. Among them whether Umapatidhara may be regarded as a Maithila or not, at least Govardhanāchārya was certainly a Maithila. Vidyapati records the story as an actor who died while impersonating Rama's viraha before his court. We do not know, anything as to why his memory has been perpetuated in Mithila by the naming of an era after him. There is a mention of one, *Lakhanachanda* in the *Rāgataraṅgiṇī* of Lochana but there is no clue to identify the two.

The Muslim conquests of Bengal did not mean an immediate conquest of Mithila : this proves, among other things, that the rule of Sena Kings over Mithila was never a fact. It is possible, however, that some minor lines of Senas had something to do particularly with the province of Mithila. In this connection it is worth mentioning the chronicle of one Mukunda Sena which is preserved in Nepal Durbar Library. Perhaps a thorough investigation in this, may reveal some more light on the exact nature of the Sena influence over Mithila.

To sum up, the influence of Sena Kings on Mithila has been unnecessarily exaggerated by historians of Bengal : indeed. after the Palas the Karṇāṭas established their independent kingdom in-Mithila and identified themselves with the people.

Political History of Mithila

Chapter III POLITICAL HISTORY

(*C*. 1097 A. D. to 1527 A. D.)

Section 1: Thr Karṇāṭas

(*C*. 1097–1324 A. D.)

Section 2: The Oinīvāras

(*C*. 1324–1527 A. D.)

Chapter IV A SURVEY OF THE POLICAL HISTORY

(After 1527 A. D.)

CHAPTER III

Political History of Mithila

SECTION 1:

THE KARṆĀṬAS
(*C.* A. D. 1097-1324)

WHO WERE THE KARṆĀṬAS OF MITHILA

THE first of their records to throw any further general light on the subject of the tribal and dynastic divisions of the country, is the pillar inscription of King Mangaleśa, from Mahakūṭa, near Badāmī (District Bijapur) which asserts that his eldest brother Kirtivarman I who reigned from A. D. 567–68 to A. D. 597–98 conquered the hostile Kingn of Vaṅga, Aṅga, Kaliṅga and Magadha'.[1] Thus from the inscription of Mangaleśa, it is clear that the Karṇāṭa kings were in the modern province of Bihar from even the 6th Cen. A. D. and these people did not come only to conquer the country but might have brought with him Kārṇaṭic paṇḍits to propagate their culture. It is due to this that we find that the Karṇāṭa King Nānyadeva brought along with him many scholars, like Śrīdharadāsa, the author of the *Saduktikarṇāmrita*. Similarly, it it suggested that a great scholar and Vidyāguru of Vachaspati, Trilochana might have come to Mithila along with the Kings of Karṇāṭa and lived there. Vachaspati came in contact

[1]. *Vide—The Dynasties of the Kanarese Districts of the Bombay Presidency*, pp. 280–81 by J. F. Fleet, 1896.

with Trilochana and had discussed the problem with him and then only wrote his *Tātparyaṭikā*.[2]

Before the King Nānyadeva well established his kingdom, there were Kīrtivarmā and Nrigavarmā of the Karṇāṭa family they have ruled over some parts of Mithila. The dynasty is :

Kīrtivarman I

Mayūravarman | Ravivarman | Nrigavarman | Kīrtivarman II

Vachaspati has mentioned in his *Bhāmatī*, a King Nriga as his patron. Vachaspati while explaining many instances, like the construction of the great Setubandha by Hanumat and others, or the drinking of entire ocean by the sage Agasti in one single handful of water and says that similerly it is not that big palatial buildings and sportive pleasure gardens, which were even impossible to be thought of by other kings, were not constructed by king Śrīmān Nriga without any effort'. Vachaspati has further praised this King in his *Bhāmatī* for his generosity and scholarship.[3]

A question is now raised : who is this King. There are two views so far propounded: (1) Dr. Ganganatha Jha in his Sanskrit introduction of *Saṁkhyatattva Kaumudī* writes that the word 'Nriga' means '*nribhiḥ gachchhati* i.e. one who goes in a conveyance drawn by males and as Kirātas were *naravāhanas*, so Nriga must have been the ruler of the Kirātas.

2. cf. Trilochangurūnnītitamārganugamanōnmukhaiḥ
Yathāmānam Yathāvastụ vyākhyātamidamidriśam

3. Nripāntarānām manasāpya gamyām bhrukṣepamatreṇa chakra kīrtim, Kartasvarasrasupuritārthasarthah svayam śāstravichakshanascha nareśvara yachcharitānukaramichchhanti kartum na cha tasminmahipe mahāniyakirtau śrimanrige 'kari mayā nitandhaḥ '.

Second view is propounded by Professor D.C. Bhattacharya in his *History of Navya Nyaya in Mithila*. He identified Nriga with Ādisura of Bengal and feels that it was an honorific title like Ādimalla and he belonged to an extinct 'Sūra dynasty of Mithila, a scion of which migrated to East Bengal early in the 14th century'.

But these two views do not seem to be convincing. Dr. Umesha Mishra has rightly put a more logical and convincing view as follows :

'We know from some historical notes and inscriptions of the South that in the Kadamba dynasty there were Mayūravarman, Ravivarman, *Nrigavarman* and Kīrtivarman II in whose line arose Vikrama Tailapa or Tailama whose son was Kāmadeva, whose son was Malla, whose son was Soma ruling over the Banavasī country in 1116 A.D. Of these chiefs, we have some information about Kīrtivarman, but I have failed to collect any information about others, particularly about Nrigavarman. We are told that Kīrtivarman I reigned from A.D. 567–68 to 597–98 and conquered Vaṅga, Aṅga, Kaliṅga and other provinces of North India. It is just possible that later on Nrigvarman also might have found some opportunity to come to the North and occupy a portion of Mithila of which he might have become a small ruler like a small chief It is also possible that not only many soldiers came along with him or after him but that many scholars also came to Mithila at that time. So Trilochana also might have come to Mithila during the time of Nrigavarman and met Vachaspati .... through Trilochana that Vachaspati entered into the court of King Nriga and had received his patronage there.[4] It will not be out of place to state

For a detail discussion see *JBRS* Vol. XXXXV Pts. 1–IV, Dr. U. Mishra : *Were the Vidyaguru Trilochana and King Nriga Karṇāṭas* ? Also refer *The Kadamba Kula* by George M. Morases, 1931, p. 200 and see Inscriptions relating to the Kadamba Kings of Goa *JBBRAS* IX p. 283 & 285. It may be mentioned that Pallava Inscriptions mention a kings named Trilochana Pallava. He is said to have brought some Brahmanas from Ahichhatra and have settled them east of Triparvata. Is it not postible that he might have also brought Maithila Brahmaṇas ? If this Trilochana is a myth than the, Kadambas of Goa Trilochana (Peramāḍidexa) might have come to Mithila. See *The Kadamba* Kula p. 8 n. ii

that the records describe Peramāḍi-deva as a monarch of outstanding ability. 'Man kind knew him', says the Halsi grant as the abode of learning, lustre, prudence, and sportiveness, of benevolence and of profundity. of highmindedness, of valour and of kingly fortune, of bravery and of spotless fame, above all others the husband of the lovely woman Delicacy'. Another inscription calls him 'a very Meru among the kings descended from Trilocanakādamba. It is said that Kamalā-devi the wife of the Permāḍi established a number of *agrahāras* or seats of learning in many parts of the kingdom. In these *agrahāras* a variety of subjects such as the Vedas, Vedangas, Nyaya, Mimamsā. Sāmkhya-yoga, Vedanta, Smriti, Itihāsas and Puranas were taught besides astronomy.

Nānyadeva (*A.D.* 1097–1143)

The Karṇāṭa dynasty[5] was founded by Nānyadeva (also known sometimes as Nānyapadeva) in Śaka 1019 (i.e. 1097 A.D.).[6] He is credited

5. Also known as 'Simraon Dynasty'. See S. N. Singh, *History of Tirhut* pp. 59 ff. *J.A.S.B.* IV (1835) p. 122 : *I.A.* VII (1878) p. 89 ; *I.A.* IX (1880) p. 188 ; *Mithila Darpaṇa* ; *JASB* XI Nos. 10, 11 (1915) p. 407, Chanda Jha, Mukunda Jha Bakshi ; *Ghaṭakaraja* ; and *JBORS* IX, X (*"contributions to the History of Mithila"*) *I.H.Q.* VII pp. 680 ff.

6. Jarahatia Inscriptions (in the N. E. of villages Taraseraimudia) as quoted in Bakshi :

> Nandenduvinduprithavīmitaśākavarshe (1019) I
> Sachchhrāvaṇe Śubhadalembujiānīśatithyām II
> Swātī śanaiścharadine gajavairilagne I
> Śrīnānyadevanripatirvidadhe athavāstum II

A traditional story describes how Nānya won the fortune by reading a verse on the back of a serpent:

> Rāmovetti nalovetti vetti rājā purūravāḥ I
> Alarkkasya dhanam prāpya Nānyo rājā bhavishyati II

It also says, obviously sponyphically, that he obtained the kingdom of Mithila in return for a tributer of 1 lakh (vide Bakshi p. 461). That he ruled over Mithila is a certainty as he calls himself "Mithileśvara" in his work on music.

with the founding of village Koilī-Nānhapura (Nānyapura) near Nehra-Raghopur (?) (Sakri). His seat of government was, however, in Śivarāmpura (modern Simraon) a village situated in Nepal 10 kms. North of the Purnahia factory in the Motihari Sub-division. He ruled for thirty six years in Mithila.

He established himself firmly with the help of his adventurous followers and wise diplomatic policy. We have already referred to the causes of the appearance of Karṇāṭas in the North of India in this period ; 'It has been pointed out that he succeeded in creating Mithtla a buffer state between the powerful Gahaḍwālas of Kaśī and Senas of Magadha and Bengal. Yet, there was a clash between him and Vijaya-sena who was trying to occupy the Empire of the Pālas in full. Nānya-deva opposed his designs on Mithila so stoutly that the former did not dare try any more to conquer Mithila and could boast of having defeated the Kings of Mālvā, Bengal, Gauḍa and Souvīra, and assume the titles of '*Mahāsāmantādhipati* and *Dharmāvaloka*.' There is another version and interpretation of the Aeopana Inscription that Vijayasena and Nānyadeva fought in a battle near Supaul and Nānyadeva was defeated in it. *Mullatkiya* states that Nānyadeva was imprisoned by him. But his son Gaṅgadeva defeated Vijayasena and conquered the area. It is also stated that due to this victory of his sons Gaṅgadeva and Malladeva that two towns viz. Malladihā and Gaṅgāpar Rajani were established. Mallahada near Supaul may also be connected with Malladeva. The authenticity of these statemenrs should be verified by more factual documents and investigations.

Nānyadeva's minister Śrīdhara Kāyastha, whom some scholars wrongly tend to identify with Śrīdharadāsa author of the *Saduktikarṇā-mrita*, dedicated a temple to Vishnu in Anharā Ṭharhī.[7]

Nānyadeva was not only a warrior and diplomat, he was also a great scholar of Music. His work is *Sarasvati-hridaya Kanṭhāhāra*

7. *Anhara Ṭhārhī Inscription* printed in *JBORS* IX p. 303

Gāṅgadeva (A.D. 1133-1174)

Nānyadeva's successor in Mithila was Gāṅgadeva, who ascended the throne after his father's death in about 1133 A.D. There was apparently peace throughout his reign and he developed himself to the task of organising the system of administration. He is said to have 'introduced the system of fiscal divisions or parganas for the purposes of revenue administration ; while a Chaudhari or headman was appointed in each pargana to collect the revenue, and a panchayat was chosen to settle all disputes'.[8] He may be identified with 'Gāṅgeya' - deva under whose orders the *Rāmāyaṇa* was copied in 1076 Śaka ? (1154 A. D.) One tank near Laheriaserai[9] and another in Anharā-Ṭhārhī [10] are still extant, which are said to have been constructed by him.

In every way his reign was one of victories of peace as contrasted with that of his father. One of his brothers is said to have ruled over Nepal.

Malladeva

Another son of Nānyadeva is known through Vidyapati's *Purushaparīkshā*, who was known as Malladeva, the Yuddhavīra : This

Āsinmithilāyām Karṇāṭakulasambhavasya Nānyadevanāmno
Rājñah putro Malladevanāmadheyaḥ kumāraḥ
Kumāraḥ Kānyakubjam nāmajanapadam jagāma
Tatra cha Jayachanda namno rājñaḥ etc. etc.

8. *Darbhanga Dist. Gaz.* (p. 16) quoted by S. N. Singh without acknoweledgement on p. 62 of ***History of Tirhut.***

9. Bakhshi ; *Mithilābhāshāmaya Itihāsa* p. 471

10. *Ibid.*

Malladeva served under Jayachandra of Kanauj (1170–1194 A.D.). Recently we have been able to read an inscription in an image of Vishnu in Virapura near modern village Bhīṭha – Bhagavānpur, P.O. Madepura, Dist. Madhubani which reads thus: Śrīmatsu Malladeva mahārāja.... samvat. Tradition has it that this Malladeva was a ruler of Monghyr.[11] Mm. Mukunda Jha Bakhshi associates *'malanhi-ḍiha'* in Ahisā, Parganna, and various tanks to this Malladeva.[12]

Narasimhadeva I (A.D. 1174–1226)

Gāṅgadeva was succeeded by Narasimhadeva I in about 1174 A.D. He has been called a 'Satyavīra' by Vidyapati in his *Purushaparīkshā*. It is said that he quarreled with his kinsman, the king of Nepal; the upshot of which was that Mithila and Nepal were separated.[13] His reign lasted some 52 years only and that his grandson had to occupy the throne at a tender age of 12.[14] While scrupulously maintaining good relations with the Imperial court, Tughril Tughan (A.D. 1232–44) expanded his own territories. He made successful raids into Tirhut. According to Mulla Taqiya, Narasimha Deva of Tirhut had shown signs of definance during the weak reigns of Sultana Razia and Tughril Tughan. Tughril therefore attacked Tirhut and took captive its ruler who was at first sent to Lakhnauti but was later reinstated at Darbhanga'.[15]

It was during his reign that Ghias-ud-din I who was the Muhammadan Governor of Bengal (1211–1226. A.D.) turned his attention to Mithila. He had assumed independence in Bengal as Sultan Ghizas

11. All this information has been supplied by Pt. Raghavacharya Shastri of that village. The Vira-Sara (Vira tank) was repaired in 1281 F. S

12. *Op. Cit.* p. 479

13. *Singh Op. Cit.* p 62

14. *Bakshi*: *Op. Cit.* p. 494

15. *Bihar through the Ages* pp. 386 ff

Uddin after Kuttubuddin's death and therefore undertook an expedition to Mithila. It appears from some account that he succeeded in compelling the Maithila King to pay a tribute ; but it appears that it was a normal event and not an effectual conquest of the whole of the province as the Karṇāṭa dynasty continued to rule for several years. It is further stated that after the withdrawal of Ghias-ud-din IWAZ came back and ousted the imperial nominee and with the help, according to Mulla Taqia, of Narasimhadeva occupied Bihar for a space of two years.[16]

Ramasimhadeva (c. 1226–1284 A.D.)

His successor Ramasimhadeva came to the throne in 1226 A D. He was not so warlike as his father. He devoted himself to the life of 'pious devotee and was a firm patron of sacred literature'. Under his auspices several well-known commentaries on the Vedas were compiled ; rules were framed for the guidance of Hindus in their religious and social observations and an officer was appointed in each village to adjudicate upon all questions arising from the working of these new canons of conduct. Various reforms in the system of internal administration work also attributed to this king. In every village a police officer was appointed whose duty it was to make a daily report of all the occurances worthy of note to the *Chaudhurī*, a head revenue collector of the paragannas ; the latter being assigned, in return for his services, a certain quantity of land, the produce of which was appropriated by him and his heirs in office. To the same period too is assigned the rise of the system of *Patvārīs* or village accountants, who were, it is said, paid at the rate of Rs. 10/- a month from the village funds.[17] All these things justify a long and peaceful reign.

...*Gaz.* p. 16 quoted without acknowledgment by Singh, *Op. Cit.*
...s to several works that were composed under him.

Śaktisimhdeva (A.D. 1284-1296).

Śaktisimhadeva (?) or Śakrasimhadeva succeeded his father in 1284 A.D. and ruled for only 12 years. His seat of government has been identified by Mm. Mukund Jha Bakhshi near modern Sakri Railway Station in Darbhanga District. The 'Sukkhi-Digghi' (Sakri-Dīrghikā) was near his father's 'Rāma Digghi' (Skt. Rama-Dīrghikā) in the city of Darbhanga.

It is said that 'his despotism offended the nobles and one of his ministers established a council of seven Elders as check upon the autocratic power of the King.[18] Since this is not supported by any authority, except tradition, it is likely that it means that when Śakrasimha assended the throne, he was very old and imbecile [19] and that he had an heir who was very young. Therefore, in his very life time he appointed a

18. *Darbhanga Dist. Gaz.* p. 16 quoted by *Singh, Op. Cit.* p. 63 without acknowledgment.

19. The contention that he was a warrior-son of a warrior King and that he was called "Śakrasimha" because he was as brave as Śakra (Indra) is based on the alleged participation of Śakrasimha's minister Devāditya and his son, Vireśvara in Allauddin Khilji's Campaign (A.D. 1296-1316) against Raṇathambhore, (c .1299-1300 A. D.) of the following verses from Chandeśvara's *Krityachintamaṇi :*

> Āsītmaithilatīrabhuktivishaye mantraprabhāvāhata
> Pratyarthiksitināyakāndha tamasaśchakradvijānām priyaḥ.
> Śauryollāsitamaṇḍalaḥ sumanasāmardhyścha padmāśrayo
> 'Devāditya' iti trilokamahito mantrīndrachūḍāmaṇiḥ
> Srashṭā asau rājyalaksmayāḥ sachīvakulagurusteja sā viśvasaksaksī
> Ksiaṇā anāthānukampā paravnmśahridāyojaigamaḥ pārijātaḥ
> Dripyatsenāpatīnām pathagatīmatām buddhitīndhoragastyo
> Hammīradhvānta bhānurnikhila nijaguṇaistoshayāmāsa viśvam.

But this Devāditya was a minister of Mahārāja Harisimhadeva, See the verses from Chandeśvara's same work quoted by Bhakshi. *op. cit.* p. 489 ff.

council of Elders which continued to act as a Regent to the crown even when he died 12 years later. There are grounds to belive that this was the nature of the change, but definite evidences are lacking.

Harisimhadeva (A. D. 1296–1323/24)

On the death of his father in about 1296 A.D., Harisimhadeva[20] ascended the throne. He appears to have been a minor at this time and probably assumed personally the administration in about 1306 A.D. Perhaps during his miniority a Regency of Ministers carried on the business of the State. It was in the beginning of his reign that Devāditya as an ally of the Imperial forces went to Raṇathambhore during A.D. 1299–1300. He proved to be one of the most famous kings of Mithila. He reorganised the social hierarchy of Maithila Brāhmaṇas and gave a well conceived and organised form to their geneological records in 1310–A.D.[21]

20. Therefore, these events do not belong to rhe reign of Śakrasimha but to that of Harisiṃhadeva who is also known as Harasiṃhadeva. See on this point Dr. K. P. Jayaswal's Intr. to *Rajanītiratnākara*, p. 36 and Dr. S. K. Chatterji's Intr. to Jyotiriśvara's *Varṇaratnākara* p. 10.

21. This date is variously given: (1) Mm. Bakshi quotes the following verse:

Śāke Śrīharisiṃhadevanripatayerbhūyā (yā)rka 1216 tulye janiḥ I
Tasmāddanta (32) mite abdake buddhajanaiḥ Pañjiprabandhaḥ kritaḥ II
Tasmādvairija (dviga) vamśabīji (vairi) kalite (tam) aidviśchakkrai (kam) pura
Sādviprāya samarpitaḥ (tam) sukritine śāntāya tasmai namaḥ II

i. e. Śaka 1216 (plus 78 is qual to 1294 A.D.) was the birth (occasion ?) year of Harisiṃhadeva; and in Śāka 1248 (plus 78 equal to 1326 A. D.) or Śāke 1232 (plus 78 equal to 1310 A. D.) the Pañjis were recorded (2) another verse is quoted by S. N. Singh *op. cit.* p. 64

Vāṇābdhibahurāśisammita śākevarshe
Paushasya śukladaśmī ksiti sūnuvāre
Tyaktvā Svapaṭṭanapurī Hariṣiṃhadevo
Durdaiva darśitapathau giṛimāviveśa

i. e. in 1245 Śāka (plus 78 equal 1323 A, D.) Harisiṃhadeva left the country, being defeated by Muslims. (3) The above verse is also quoted as: *vasvabdhi bahurāśi* to 1326 A. D.) Bakshi *op cit.* p. 459

'In 1323 the Emperor of Delhi, Ghiyasuddin Tughlaq (A.D. 1320-1325) marched on Bengal in A.D. 1324-25 by way of Bihar after defeating Bahadurshah and on his return from Bengal conquered Tirhut then under Harasiṁhadeva. He also demolished the strong-hold of the Karṇāṭaka Dynasty of Simraon for having aided Bahadur Shah. He established a mint town at Tirhut which was sometimes called *Tughluqabad-urf-Tirhut*. Mulla Taqua mentions the erection of a fort and a congregational mosque at Darbhanga by Muhammad Tughlaq. The mosque does not exist but an inscription was seen by Mulla Taqua in the 16th century, which records the erection of a Juma masjid during the reign of Muhamad son of Ghazi Ghiyasuddin. Among the coins issued by Muhammad Tuglaq with the mint name of Tirhut-urf-Tughluqabad, one is dated A. D. 1330-31. All this evidence conclusively proves that Mithila was subject to the Delhi Sultans and that its Rājās were tributaries.

Sultan Shamsuddin of Bengal popularly known as Haji Ilyas who founded Hajipur and Shamsuddinpur (Samastipur) extended his conquests to Tirhut and Champaran while going to Nepal. In A.D. 1352 Firuz Tughlaq became angry and crossed Kośi and drove Ilyas from Tirhut.

Harisiṁhadeva appears to have been defeated, inspite of the boasts of Chandeśvara Ṭhakura to the contrary, and fled away and settled at Umagama in modern Bhala peraganna in Nepal.[22]

Successors of Harisiṁhadeva

According to the Nepalese chronicles it is said that Harisiṁhadeva reigned in Nepal for some years, 'Harisiṁhadeva, King of Simraon, conquered Nepal and founded the Ajodhyā (?) dynasty'.[23]

22. *Darbhanga Dist. Gaz.* p. 16-17. S. N. Singh, *op. cit.* p. 64 ff.

23. *Bihar Through the Ages* p. 390

There hissuccessors Matisiṁha, Śaktisiṁha and Śyaṁasimha are said to have ruled for 15, 22 and 15 years respectively. The daughter of Śyamasiṁhadeva is said to have been married to a descedant of the family of Mallas, who took over the rule of Nepal from the Karṇāṭa dynasty of Mithila.[24]

Chandeśwara, the author of *Krityratnākara* says in his introduction that Harisiṁhadeva was the king of Mithila cf. [The *Krityaratnākara* A.*S.B.* Ms. foi. la. Ind. Govt. Ms. 3604 fol. and I.o. No. 1387]

Asti Śriharisimhadevanripatirnniśesha vīdveshiṇām
Nirmāthī Mithilām prasādakhilām karṇāṭavaṃśodbhavaḥ
Āśāḥ simchati yo yathābhiramalaiḥ piyūshadhārādravaiḥ
Deva śāradaśarvvarī patirivā śesha priyambhāvukaḥ II 4 II

Also see Vidyāpati's *Purushaparikshā* and 2nd chapter of the story of Subuddhi :

Āsinmithilāyām Kārṇāṭakulasambhavo Harisimhadevo nāma rājā tasya sāṃkhya siddhāntapāragāmīdaṇḍanītikuśalo Gaṇeśvaranāmadheyo mantrī babhūva I

Chaṇḍeśwara (Gaṇeśwara) was the minister of Harisiṁhadeva.

The Karṇāṭa Dynasty occupies an important place in the history of Mithila. It laid the foundatlon of a new social and cultural order. The rulers protected the sovereignty and the independence of the land against the rulers of Bengal as well as the Muslim invaders. They engaged themselves in the political activities of the day in an independent and befitting manner and succeeded in carving out a distinct place for the motherland. They re-organised the administration and the social and religious customs,

24. Bakshi *op. cit.* p. 495 f. n. 1.

strengthened the Hindu way of living and thinking and gave a tremendous impetus to music especially the 'popular' music of Mithila. They were, besides, great patrons of Sanskrit learning in all its branches.

Abdus Salam, the translator of Riyaz-us-Salatin an 18th century work on the History of Bengal says that Bakhtiyar 'appears to have conquered Mithila (west of the river Mahānandā), Biredra etc. Mulla Taqia of the 16th century tells that Bakhtiyar invaded Tirhut and made the ruler of the Karṇāṭa Dynasty his vassal before embarking on his lightning raid.

Administration during the Karṇāṭa Dynasty

Mithila was under the powerful Karṇāṭaka dynasty of Mithila, but the riparation tracts from the mouth of the Gaṇḍaka to the mouth of the Kośī were perhaps held by Bakhtiyar Khan Khalji. Purnea was included in his kingdom of Lakhanauti in Bengal. The Government of the day could be defined as a military occupation based on a kind of clannish feudalism.

Iltutmish conquered Bengal and constituted Bihar (including Tirhut and Darbhanga) as a separate province, with Malik Alauddin Gani, Malik Saif-uddin Aibak and Tughsil Tughan as successive Governors.

Under the Tughlaq, Sultan Ghiyas-ud-din Tughlaq occupied Tirhut after subduing the Karṇāṭaka Dynasty of Mithila and placed it under Ahmad Khan bin Malik Tabligha. Tirhut became a mint-town of the Tughlaq Empire under the name of Tughlaqpur-urf-Tirhut. In the thirties of the 14th century Bihar was separated from Bengal and annexed to Delhi. The Rājās of Mithila were probably tributary. It remained loyal to Delhi even under the later Tughlaqs.

The Śarqui rulers of Jannpur ruled over the greater part of North Bihar in the first half of the 15th centuries. But the Ilyas Śāhi kings of Bengal came to control the administration of Bihar viz. Bhagalpur and Tirhut while the districts west of Monghyr remained under Jaunpur.

The Habshi rulers of Bengal also ruled over a part of Bihar (Bhagalpur), while Husain Shah retained control of Patna and the trans-Gangetic area and North Bihar. Vassal rulers were allowed to administer the major part of the kingdom, subject to paying regular tribute (including land revenue and Jaziya). The Karṇāṭaka ruler of Mithila was one such vassal ruler in Tirhut. Mithila was a tributary of Bakhtiyar Khalji and continued paying tribute to Bengal up to the time of Sultan Ghiyasuddin Khalji. But semi-independent feudal rulers like those of Mithila often defied the provincial Government.

Medieval Mithila had a well organized administrative system. Though modelled largely on older forms, it was modified to suit the changes caused by the political turmoil of the period, as may be discerned from the *Rājanītiratnākara* of Chaṇḍeśwara, minister of Harisiṁhadeva and the *Varṇaratnākara* of *Jyotiriśwara*. The old feudal baronial 'council of Seven Elders to keep a check on royalty was gone, but there were the usual ministers and councillors *sabhya nirūpaṇam*. Besides the chief Minister (*mantrin, mahāmattaka*) whose office was often hereditary, there was a Minister of peace and war (*sāndhivigrahika*), a Minister of religious affairs (*purohitāditaraṅgāḥ*), the Chief justice (*prādavivekaḥ,dharmādhikāraṇika*) whose office was sometimes combined with that of the Minister of peace and war. The commander in-chief of the army was the *senāpati* while the keeper of the fort was the *durgapāla*. There were also *sāmantas* or feudatories and ambassadors (*dūtādi*).[25]

APPENDIX I

A Synchronization of the the Chronology of the Karṇāṭa Kings

There is no finalised scheme of chronology of the Karṇāṭas, but generally there is agreement in various views recorded regarding the

25. *Bihar through the Ages*

the principal dates. The following chronology has been built up on a consideration of all the existing literary, epigraphic and other available materials, after making allowance for the excesses, and may prove probably final so long as new evidences are not forthcoming :

Name of Kings	Known Regin – period		Approximate year of Reign
(a) In Mithila	*(a) Contemporaries*		
1. Nānyadeva	Vijayasena, Śrīdhara Kāyastha.	36	1097–1133 A.D. (?)
2. Gāṅgadeva	Malladeva, Jayachandra, Nepalese ruler	41	1133–1174 A.D.
3. Narasiṁhadeva	Ghiyasuddin, Ramadatta author of *Dānapaddhati*	52	1174–1226 A.D.
4. Rāmasiṁhadeva	Śrīkara Āchārya, Ratneśvara Mīshra, Prithvidhara Āchārya.	58	1226–1284 A.D.
5. Śakrasiṁhadeva	Bhūpālasiṁha	12	1284–1296 A.D.
6. Harisiṁhadeva	Hammīr–Vijaya, Devāditya, Vireśvara, Chaṇḍeśvara, Jyotirīśvara, Bhairavadatta (?)	28	1296–1323/24 A.D.
	Matisiṁhadeva	15 ??	1333–1348 A.D.
	Śaktisiṁhadeva		1348–1370 A.D.
	Śyamasiṁhadeva	22	1370–1385 A.D.
	Daughter of above M. Jayasthitimalla (?) (1385–1429)		1385–1429 A.D.

The available years of reign for the kings are thus given by different scholars :

Chanda Jha, and N.N. Vasu	Bakshi	Nepalese tradition as recorded by Bhagwan Lal in *I.A.*	Synthetic years
1.	36	50	36
2.	14	41	41
3.	52	39	52
4.	92	58	58
5.	12	—	12
6.	20 or 30	28	28
	226 or 236	216	226

The total number of years during which this dynasty ruled over Mithila is 229/231 years according to Mm. Bakhshi, 226 according to Chanda Jha, 216 aceording to Nepalese chronology and 236 according to N.N. Vasu's *Viśvakosha*. There is no difference of opinion regarding the beginning of the dynasty. The following traditional verse gives śāke 1019 to be the date when Nānyadeva established himself in Mithila :

Nandendu bindupriṭhavīmitaśākavarshe I
Sachchhrāvaṇe śubhadale ambujiniśatithyām II
Svātīśanaiśchara dine gajavairilagne I
Śrīnānyadevanṛjpatirvidadhe athavāstum II

Mm. Bakshi thinks that this auspicious moment was made of even 'Sa' 'Śaka era', '*Śrāvaṇa*', '*Śubhadale Śuklapakshe*', '*saptamī*', '*sanaiścharadine*', '*svātī*' *and* '*siṁhlagne*' and that Nānyadeva must have come two or three years before 1019 when he establisned himself. Nevertheless the years of his reign should be counted from Śake 1019. As to the ending date of the dynasty there is very slight difference of opinion. The Sanskrit verse which traditionally described the flight of Harisiṁhadeva

gives either 1245 Śāke or 1248 Śāke. Contemporary Indian and Nepalese history however appears to support Śake 1245 (1323/24 A. D.) when Ghyasuddin Tughlaq came to Tirhut. Thus, from Śake 1019 to 1245 would give 225 years as the duration of this Dynasty in Mithila.

In arriving at a synthesis regarding the individual reign-periods Chanda Jha's fixation of the chronology has been accepted as the basis. The points of difference are explained below :

1. Chanda Jha gave 14 years reign to Gāṅgadeva. But it appears that 14 could be easily mistaken for 41 which is necessary, however, in consideration of other factors. If the number of years is only 14, then we cannot explain '*Satyavīra*' Narasiṁhadeva's encounter with Ghiyasuddin Tughlaq (A.D. 1211–1226) which appears to be corroborated by Vidyāpati's *Purshaparīkshā*. Moreover, we have the colophon at the end of the *Kishkindhā-Kāṇḍa* of the Vālmīkīya *Rāmāyaṇa* copied under Gāṅgeyadeva in 1076 Śāke (plus 78 i.e. equal to 1154 A,D.) which extends the fourteen years limit. Vijayasena Nānyadeva's contemporary, died in about 1158 A.D. so either Nānyadeva should have ruled till late and then Gāṅgadeva should have ruled 14 years ; or Nānyadeva may be given only 36 years reign and a likely error of 41 being read as 14 be allowed. We have preferred the latter.

2. Rāmasiṁhadeva's reign-period for 92 years seems to be inexplicably long, whereas by calculating the reign of Gāṅgadeva in the above manner exactly 58 years are left for him, which is corroborated by the Nepalese tradition.

3. The reign of Harisiṁhadeva cannot be so small as 'twenty' considering the importance of things that he is supposed to have done. His 'birth' year is given as 1216 Śāke (plus 78 is equal to 1294 A.D.) in a traditional verse :

> Śāke Śriharisiṃhadevanripaterbhūya(yā)rka 1216 tulye janaiḥ I
> Tasmāddanta (32) mite abdake budhajanaiḥ pañjipranbandhaḍ kritaḥ II

It seems to me that this was perhaps the year when he was installed to the throne, under a Regency of nobles, perhaps even during the life of his old and decrepit father. He might have been old enough in 1232 Śāke (1310 A.D.) to have been able to organise such an important work as the systematization of the geneological records of Mithila (Pañjīs). Moreover, the record of the three generations of the ministers Devāditya Vireśvara, Chaṇḍeśvara – serving under him, makes necessary for his reign to have a long duration (48 years). The 'rebellion of a noble in the reign of his father can be explained only when we take him to succeed near about 1294 A.D. as we have seen above. The Nepalese source gives 28 years of reign, and he is believed by others to have really come to the throne after one year and nine months after the accession : that is, we have fixed his date of accession at A.D. 1294. N.N. Vasu's source, however, calculated the date from A.D. 1294 and gave 30 years' duration.

The Oinīvaras of Mithila

SECTION 2:

MITHILA UNDER DELHI EMPERORS

THE defeat of Harisiṁhadeva was a turning point in the history of Mithila. Ghyasuddin Tughlaq reduced Mithila into a fief of Delhi Empire. Henceforth her kings were called upon to pay revenue to the Emperors; otherwise they were independent. We have however, evidences when the revenues were not paid or reluctantly paid, owing to the independence-loving nature of the kings.

Ghyasuddin did not live long. His son, the famous Muhammad bin Tughlaq issued coins with the mint name Tughlaqpur-Urf-Tirhut, a few of them are still in existence. They belong to the forged currency system (brass for silver), and the other is in the Indian Museum, dated *Circa*. 731 H. (1330 A. D.).[1]

After his death, in 1253 A. D., Firoz Shah Tughlaq invaded Haji-Ilyas the founder of Hajipur (District Vaiśālī) and subduded Tirhut, hence, Firoz Shah Tughlaq set up another dynasty under Kameśvara Ṭhakura at that time. From that time onwards, the northern part of Mithila came under Hindu Dynasties, while the south

1. S. N. Singh *op. cit* p. 68; See later for details.

still remained under the direct control of the Muslim governors. Mulla Taqia has said that Kameśwara Thakur founder of the Oinīvāra Dynasty of Sugāon, who had been ousted by Illyas was reinstated in Tirhut and Muslim officers were appointed for the propagation of Muslim Law. Historians refer to Firuz Tughlaq's several visits to Tirhut, the whole of which was once again brought under subjugation.[2]

Kāmeśvara Ṭhakura (A.D. 1324–53)

Kāmeśvara[3] did uot rule himself. Originally, he belonged to the Khauāḍe Jagatpur mūla and was of Kāśyapagotra. But Jayapati's son Hiṅgu and his son Oīn Thakur, an ancestor of Kāmeśvara had procured Oinī village from some Kshatriya ruler. Since than his mūlagrāma became 'Oinīvāra'. He had six brothers.[4] He made over the kingdom to his son Bhogīśvara.

2. *Bihar Through the Ages*

3. Also called Kāmeśvara Dynasty or simply Ṭhakura dynasty, or Sugaon Dynasty of Kameśvara (perhaps, Sugaon–Sugrama modern Sugauna, P. O. Rajnagar, district Madhubani. The family name of 'Oinīvāra' is after the name of its – "Bījīpurusha" (the founder of the line)

4. ... ... Oen Thakura
|
Atirūpa
|
Viśvarūpa
|
Govinda
|
Lakshmaṇa Ṭhakura
|
Kāmeśvara | Harṣaṇa | Tripura | Tewāḍī | Sanlakhana | Ganda | Rāmeśvara (?)

Bogīśvara | Mahāmahattaka Kusumeśvara | Mahārājādhirāja Bhaveśvara

Oin Thakur was the great-grand-father of Kāmeśvara Ṭhakura, is said to have established himself in Oinī village with the help of Nānyadeva's descendants. Perhaps this latter fact is appcryphal intended to explain the non-intervention of the Delhi Emperor in the succession of the Oinīvāra Dynasty from Karṇāṭa Dynasty. There was apparently unrest during the interval : Vidyāpati in his *Kīrttilatā* has said about Kāmeśvara as '*Jajjammia uppannamati Kāmesara sana rāya*' (p. 8, Dr. U. Mishra's edition).

Bhogīśvara Thakura (A.D. 1353–70)

Kāmeśvara did not like to shoulder the burden of a reign. He made over the kingdom to his son Bhogīśvara Ṭhakura. Bhogīśvara died in La.Sam. 251 (plus 1119 equal to 1370 A.D. or 1360 (?) after a reign of 33 (?) years. There is a single poem attributed to him in extent with his name in the Bhanitā [5]

Gaṇeśvara Thakura (A.D. 1370/1 - 1371/2)

Bhogīśvara was succeeded by 'Ganesha Raya or Ga-one Rāya'[6] who was, however, murdered by one Aslān on chaita badi panchamī tithi in 252 La. Sam. (plus 1119 equal to 1371 A.D.)[7] with the help of Kumāra Arjuna Rāya. Kumāra Ratnākara and others. Though he ruled for a very short period due to his intelligent, *dāna, nīti* and *vinaya*, he became one of the fomous kings of his time. His reign was very short.

5. Nagendranatha's *Vidyāpati Pādāvali* No. 801 (? obviously it should not be V - pati's poem). Vidyāpati in his *Kīrttilatā* has said his name as ' Bhogīsara '. He was a great friend of Firoz Shah Tughlaq (Piasakha bhaṇi piarojasāha surtāna samānala) He was a great *dānī* and has been compared by Vidyāpati to king Bāli. See ' Pattape dāna sammāna guṇe je saba Karianu appa basa. Vittharia kitti mahimadalahi kunda kusuma samkāsa jasa '.

6. " Gaṇeśvara " Dr. Majumdar has bjected to this name and had proposed Gaṇa or Gaganesa. These names are not familiar in Mithila tradition at all, the names Bhogīśvara and Kāmeśvara warrant " Ganesvara " ; and if any emendation is needed; it may be "Gaṅgesvara" Ṭhakura.. However, Dr. U. Mishra feels that Gaṅgesvara or Ganesa is a very common name in Mithila. It is the name of a deity and there is no reason why it should not be accepted in Mithila.

7. Jayaswal's forced interpretation as 304 La. Sam. *JBORS* XIII p. 209) is turned down by the subsequent history of this dynasty, as now difinite dates are available, such as, 291 La. Sam. when *Kāvyaprakāśaviveka* was copied, or 293 La. Sam. wheu Śivasiṃha came to the throne. Vidyāpati has mentioned this King's name as 'Rāya Gaenesa'. About his qualities etc. Vidyāpati has written thus 'dāna garua gaenesa vara.

Minority – Unrest (and Bhavasiṁha ?) (A.D. 1371/2–1397/8)

On his assassination the territory plunged into the state of anarchy. The collateral line of Bhavasiṁha was inexplicably silent ; perhaps the latter was very young at that time. At any rate the sons of Mahārāja 'Gaenesa' could not succeed their father peacefully. So they took the help of the rulers of Jaunpur and re-established themselves as kings of Mithila as Mahārāja Vīrasiṁha and Mahārāja Kīrttisiṁha.[8] The exact date of this event is shrouded in obscurity. The *Kīrttilatā* of Vidyāpati says that they took the help of Ibrahim Shah of Jaunpur to drive away Aslān and be placed on the throne. But Ibrahim appears to have ascended the throne of Jaunpur in 1401 A.D. This will mean that at least a gap of about thirty years must have followed the murder of 'Gaenesha Raya' when there was no ruler. This gap is a little too big, especially, in view of the existence of a collateral branch which had such brave persons as Mahārāja Devasiṁha and Mahārāja Śivasimha to assume the charge. There appears to have been an expedition over Mithila, prior to the great Ibrahim's likely expedition in 1406, and Ibrahim might have been at that time a common name for the ruler of Jaunpur. We are told that in 1394 A.D, Khaja Jehan was entrusted by the Muslim Emperor to admininister Bihar and he subjugated the fief of Tirhut, and 'shortly after this (i.e. Firoz's invasion on Hajipur in 1353, when he is likely to have set up Kāmeśvara) (c. 1397) the kings of Jaunpur annexed north Bihar.[9] Thus, the overlordship of Mithila appears to have passed on from the kings of Jaunpur for a considerable number of years. It was in their

8. Puri sahu ahu bal'rāa jāsu Karakanha pasāria I
Puri sahu ahu rahutaṇa jeṇa raṇarāvaṇa māria II
Purisa Bhagīrathahu ahu jeṇa ṇia kula uddhari au I
Parasurāma puṇi purisa jeṇa khattiya saa kariau II
Puri pasamsa o rājaguru kīrttisiṃha Gāṇosa sua I
Jai sattu samara sammadiya kaṝi vappavaira uddharia dhua II

—Kīrttilatā

hands till they were finally ejected by Sikandar Lodi in about 1499 A.D. when he advanced against Husain Shah, King of Bengal.

Vīrasiṁha, Kīrttisiṁha and Rājasiṁha (A.D.1397/8–1406/7)

We do not know as to how many years Vīrasimha and Kīrttisiṁha ruled over Mithila, but their regime may be roughly placed in about 1397 A.D. They appear to have died childless.[10]

They passed on the succession to Devasiṁha of the collateral branch of Devakuli.

The glory of Oinīvāra Dynasty dates from the accession of this line to the throne.

Devasiṁhadeva (A.D. 1406/7–1412/13)

We do not know exactly when Devasiṁha actually took over from the first line. According to some he ruled for (? lived for) 91 (51?) years. According to one of the accounts he is represented to have ascended the throne in 1355 A.D. Devasimha 'lived before the year 1410 A.D. when the transcription of a manuscript of Śrīdhara's commentary on the *Kāvya-Pradīpa* by order of Vidyāpati was completed, when Śivasiṁha was ruling over Tirhut'.[11] Devasiṁha was married with Hasini Devi daughter

9. *Darbhanga Dist Gazetteer*, p. 13-22

10. John Beams : *I. A.* IV p. 299

11. *cf.* the *Kāvyaprakāśaviveka*, India Govt. Mss. fol. 117a–

Tarkāchāryya Ṭhākura Śrīśridharavirachite kāvyaprakaśvivekā (ke)daśama ullāsaḥ Mahārājādhirāja Śrīmat Śivasiṃhadeva sambhujyamānatīrabhukttau Śrī Gajara-thapuranagare saprakriyai sadupādhyāyaṭhākura śrīvidyāpati nāmājñayā svopā-lasa śriprabhākarābhyam likhitaishā hastabyām L. sam. p. 291

According to a Prakrit *Padyāvalī* attributed to Vidyāpati, Devasiṃha died on a Thursday, month Chaitra, La. Sam. 293 :—

Analamradhrakara lakkana naravaī saka samuddakara (pura ?) agini sasī chatakāri chhaṭhi jeṭhā milio vāra vahappayī jāulasī

—*Parishad Granthāvalī* 24 p. 531

of Mm. Rameśvara of Jalayanmūla. He had two sons–Śivasiṁha and Padmasiṁha.

Devasiṁha assumed the title (Viruda) 'Garuḍanārāyaṇa' Under his patronage Vidyāpati wrote *Bhūparikramā* which was later on, incorporated in *Purushaparīkshā* written for his son Śivasiṁha; Śrīdatta compiled the *Ekāgnidānapaddhati*; and Harihara grandfather of Murāri, was his Chief Judge. Vidyāpati dedicated some of his poems also to him. Devasiṁha married Hasini Devi daughter of Mahāmahopādhyāya Rameśvara of Jalayamūla and had two sons – Śivasiṁha and Padmasiṁha from her.

It appears from certain records that even during the lifetime of his father Śivasiṁha exercised the powers of a sovereign. He formally ascended throne after his father's death in A.D. 1412–13 at the age of 50. By this time the poet Vidyāpati had become much more familar and intimate with the king who recognised the poet's greatness and granted him his native village of Bisphī on the occasion of his being installed the ruler of Mithila and changed his capital from Devakuli to Gajarathapuras.

Śivasiṁha

The name Śivasiṁha had become as proverbial in Mithila as that of Harishṁhadeva of Karṇāṭa Dynasty. Śivasiṁha was independent minded and seemed to have almost rebelled against the Muslim powers. Indeed, he was successful in establishing complete sovereignty for himself. It appears that he even struck coins in his name, specimens of which were found from a village called Pipra in the Champaran District.[12] He is also said to have erected a Masoleum known as *Māmoon Bhānjā* at Jaruhā, near Hajipur.[13] In his copper-plate grant to Vidyāpati, he claimed

12. According to Parameśwara Jha, Devīsimha ascended the throne on La. Sam. 232, Śāke 1263. 1342 A. D. *Arch. Survey of India Report* XIII, 191:–14 pp. 240–49. Both sides of these coins are inscribed *Obv.* Śri *Rev.* Śiva 2–Dya

13. *JBORS* Vol. XXXII pt 1, ff. 68–69. It is said to have been erected in the time and at the instance of Rājā Śivasiṃha in pre–Mughal days.

to have won kings of Gauḍa and 'Gajjanpur'. We have several direct references to his frequent clashes with Imperial arms. He appears to have been a warrior of great infiuence. He faught against the Mohammadans but it is said that he was defeated, arrested and brought to Delhi. There, the poet Vidyāpati showed his poetic genius and obtained his release.[14] This story may be apocryphal, but this is a fact that three years and nine months after he occupied the throne. he was defeated by the Musalmans and carried off to Delhi. Śivasiṁha had six wives. His Virudāvalī was '*Rūpanārāyaṇa*'[15].

Lakhimādevi (A.D. 1412–16)

This last encounter was as important in the history of Mithila as that of Ghyasuddin Tughlaq and Harisiṁhadeva. His queen Lakhimā fled with the royal family, to take shelter in village Rajabanauli in Saptari Parganna *nijamitra Purāditya nāmaka Droṇavaṁśīya Rājāka śarana* (near modern Janakapur in Nepal Kingdom). She waited for twelve years in the hope of meeting or knowing anything of her consort. But unfortunately, no trace of the king was found. Thus she is said to have laid down her life as a *satī* after doing *Parṇanaradeha* according to the Hindu śāstras. Lakhimā ruled in her husbannd's name, countinued his traditions and is known to have been one of the front-rank poetesses of Sanskrit literature.

14. While it appears that this story is apocryphally mixed up with the tales of other extraordinarily gifted Maithila scholars at the Delhi court, it is possible to assume that the poet had occasions to visit muslim courts too (vide some of his Bhanitās). The whole story is described in the *Vidyāpati Ṭhakura* by Mm. Umesha Mishra, published by Hindustāni Academy, Allahabad.

15. Viśvāsadevi loāma suragaṇa sam. Rāmaduhitā, 2 Sājhājī, sodarapura sam. Bhadreśvara duhitā, 3. Ratanā, likhatī (nikutavāra) sam. Viddyādhara duhitā, 4. Lakhimā pālī sam. Mahojīvadhara duhitā, 5. Umā Baherāḍhī sam Nīrakhū duhitā, 6. Gūnā Hariyam sam Pākhū duhitā.

It is further alleged that after Śivasiṁha's death his first wife Maharani Padmāvatī Mahādevī ruled for about one year six months, and after that Lakhimā Mahādevī ruled for six years and after her reign, Padmasiṁha came to the throne.

Padmasiṁha and Viśvāsadevi (A.D. 1428/9–1428–30)

Since Śivasiṁha did not leave any child, his younger brother Padmasiṁha succeeded Lakhimā. But unfortunately Padmasiṁha did not live long. He died only after a year and his wife Viśvāsa Devi is said to have taken the management of the state in her hand. She too is credited with having reigned for 12 years with great success. Vidyāpati wrote his *Dānavākyāvalī* under her patronage and dedicated it to Rānī Visvāśadevi.

Harisiṁhadeva

When the line of Devasiṁha failed to have a male heir, the collateral branch of Harisiṁhadeva assumed power. It is not clear as to how long Harisiṁha himself reigned, nor it is clear if he lived so old as to have seen for long the Virtual extinction of his brother's (Devasimha's) line after Śivasiṁha's mysterious disappearance. Devasiṁha's step brother Kumāra Harisiṁha was learned, warrior and musician.[6] His son Narasiṁha or Ratnasiṁha borne the title of *Darpanārāyaṇa*.

At any rate, tho celebraties of Śivasiṁha's court (Vidyāpati being our chief authority in this regard) went from one 'court' to 'another court' and though collateral lines may have existed, it seems that after the death of Padmasimha or even that of his queen Viśvāsadevi, the line of Harisiṁhadeva came into prominence.

Narasiṁha (*Harisiṁha*)

Harisiṁha's son, Narasiṁha, ruled over Mithila for a considerable number of years. The later Dr. K.P. Jayaswal discovered an inscription of

6. Haro vā Harasiṃha vā Gītavidyāviśāradau I
Harasiṃha gate svargam Gitavitkevalam Harī II
—*Purshaparikshā*

this king at Kandāhā, in the Madhepur sub-division of Saharsa.[17] The date of this has been the subject of much discussion. Jayaswal took it to be 1357 Śāke (1435 A.D.) But Dr. Majumdar says, we have got two definite dates, viz. 321 (1440 A.D.) and Bhādra 327 (1447 A.D.) L.S. respectively in the manuscripts of the *Setūdarpaṇi* and *Karṇaparvan* of the Mahābhārata and both of these manuscripts mentton Dhīrasiṁha son of Narasiṁha as the reigning monarch'. This dffference is explained

17. *JBORS* Vol. XX p. 15-19. It reads :

Line 1 : Prithavīpati-dvijavaro Bhava [simhaiā] sīdāśivishendra-vapurujvala Kīrtirāśiḥ. Tasyātmajaḥ sakala-krityavichāra-dhīrovīro (ba) bhūva vi

Lına 2 : [...]rasihṃadeva [: II] (?) [doḥ ?]-stambha-dwaya nirjitā-hiṭa-nripa śreṇī-kiriṭopala-jyotsnāvardhita-pā

Line 3 : -d-pallava-nakha-śrenī-mayukhāvaliḥ 1. dātātattanayo mao ktta vidhinā bhūmaṇḍalam

Line 4 : Pālayan Dhīraḥ Śrınarasiṃha-bhūpa tlakaḥ kāntodhunā rājate. 2. Nideśa tosyāyatanam rave —

Line 5 : Ridamadhikarat. Vilvapanchakulodbhūtaḥ śrīmadvaṃśadharaḥ kriti. 3. Jyeshṭhe māsi śakābde śarāśva —

Line 6 : Madanāṅkitasya girā. [Bu] dhapāṭakīyachandraḥ kritavāne tāni padyāni. 4.

It will not be out ol place to state that in Mithila the present recokning of La. Sam. is obtained by deducting 115 years from the current San (Fasali). The following is the basis for it :

Sana tara śūnya-bāṇa-padadeva. Maunjā daya sasvata bujhi leba.
Bāna-nainahara-indu sametā samvat kamīdiyai ho jayatā
So śāke jānahu driḍhamāna. Gurujñānijana bhāshā bhāna
Jo sana jahan rahe so dekhahu. Śara śasi bāṇa hina kaya lekhahu
Bānki rahe la sam paramāna. Guru jñānījana bhā bhāna.

by supposing that 'Dhirasmiaa' was called Mahārāja even during the life time of his father, Narasiṁha. This conjecture is supported by the opening line of the *Durgābhaktitaraṅginī*[18] (where) the third introductory verse refers to Narasiṁha in the present tense 'Asti' (though it appears to have been written in the reign of Dhīrasiṁha) from the colophon'.[19] To sum up, it is likely that Dhīrasiṁha began to rule from about 321 La. Sam. (1440 A.D.) though Narasiṁha lived on to that year. Narasiṁha's chief minister was Vidyāpati who wrote a book entitled *Vibhāgasāra*,[20] according to which he ruled over his kingdom. His Queen was Dhīramatī who was a very pious lady. She had built a Dharmaśālā at Vārāṇasī. Vidyāpati wrote *Dānavākyāvali* on her order. Narasiṁha had three sons, Dhīrasiṁha, Bhairavasiṁha and Chandrasiṁha and probably, had another son Raṇasiṁha from his second wife.

Bhairavasiṁhadeva (A.D. 1475–1483)

The chronology of these years is very uncertain, Dhīrasiṁha was not reigning in 1496 A.D. when a manuscript of the *Gaṅgākrityaviveka* of Vardhamāna was copied, and Bhairavasiṁha or Bhairavendrasiṁha, his brother, was ruling over Mithila. But even as Śivasiṁha or Dhīrasiṁha appear to be ruling over Mithila, even during their father's reign, so probably Bhairavasiṁha also was ruling jointly with his father, Dhīrasiṁha[21]. 'He appears to have assumed the other 'Viruda' *Harinārāyaṇa* or Hridayanārāyaṇa'. Vardhamāna the author of the *Daṇḍiviveka* who is known to have lived in 372 La. Sam. (1491 A.D.) was

18. *Ibid* Vol. X pp. 42–43 and 47–48

19. This does not, howevr mean that Vidyapati lived up to 1453 A. D. It only means that Narasimha lived on to 1453 A. D. The poet might have died earlier as is very probably in consideration of other factors.

20. *cf.* Rajñobhaveśaddharasiṃha āsīttatasununā Darpanārayaṇena Rajñāniyuktto atra Vibhāgasāram vichārya Vidyapātiratanoti.

21. S. N. Singh *op. cit.* p. 75

one of his Judges of his Court.[23] It was during his regins that 1400 Mīmāmsakas alone are said to have assembled at one place in the yāga of a tank at Jarahaṭiyā. Bhairavasiṁha had two wives viz. Juani *alias* Brihaddevī whose son was Rūpanārāyaṇa Rāmabhadra, and Jayaṇi *alias* Mahādevī whose son was Garuḍanārāyaṇa Purushottama (deva). He excavated a very big tank in the village Jarahaṭiyā, near Pandaul, Dist. Darbhanga.[24]

Rāmabhadrasiṁhadeva (A.D. 1489–1503)

Bhairavasiṁha was succeeded by his son Rāmabhadradeva. He was reigning in 1496 A.D. He was well-kuown throughout the country as a great patron of Sanskrit learning. Mr. Shyam Narayn Singh quotes Shri Rama Bhatta in proof of the above statement, the latter went on a pilgrimage from Gaya to Tīrabhukti. He heard of the great reputation of this king and noted the fact at the end of the Chapters of his commentary on the *Sārasvata-Vyākaraṇa*. After Mahārāja Śivasiṁha Rāmabhadra-siṁhadeva assumed the title of 'Rūpanārayaṇa'. He shifted his capital to a new place and named it Rāmbhadrapur. He met Badshah Sikandar Lodi at Patna. The Lodi King was very much pleased with him. He conquered parts of Bengal, such as Maldah, Murshidabad etc.[26]

22. *Ibid.*

23. *JBORS.* Vol. XIV pp. 311 ; *Udbhaṭa Bhāshya*, a commentary on the *Śuklayajurveda*, has the following colophon in one of its manuscripts :

> Ashāḍhabadi dvādaśīchandre ratnepura dharmmādhikaraṇaka
> mahāmahopādhyāyasrīvardhmāna mahāśayanāmajñayā
> likhitamidam satva prāṇiā śrīgoṇdi śarmmaṇeti —

No King's name is mentioned here. *cf.* the final colophon of the *Śūdrāchārachintāmaṇi* and the colophon of the *Daṇḍaviveka.*

24. *cf. Shoḍaśamahādīna Nirṇayagrantha*

25. S. N. Singh *op. cit.* p. 76 for further detail.

Lakshmīnāthadeva (A.D. 1503-1527)

The next ruler Lakshmīnāthadeva, popularly known as Kaṁsa (Dalana) nārāyaṇa, came to the throne after the demise of Rāmabhadradeva. We know, however that he was reigning at least in December, 1510 A.D.[27] He was, after Mahārāja Śivasiṁha, a very great patron of poetry written and composed in Maithili language. He encouraged poets to write in their own mother-tongue Maithili He assumed the title of Rūpanārāyaṇa. According to some he ruled only for 4 years while others think that he ruled for 14 years.

The peaceful nature of the kings after Śivasiṁha, it is said led the Muslim Emperor to renew his sanad to king Lakshmīnātha through the help of one Amritakara Kāyastha, Śivasiṁha's minister to rule over Tirhut. He did not keep any armed force, The result was that he could not defend himself against Sikandar Lodi who easily marched into Tirhut in about A.D. 1496/99 and defeated the Tirhut king and finally advanced against Husain Shah, king of Bengal. " The Emperor (there) .... agreed to a treaty by which he was allowed to retain Bihar, Tirhut and Sarkar Saran on condition that he did not invade Bengal. Sikandar thereafter could easily bring Tirhut under his sway but allowed the court Rājā to retain it on the payment of a large fine. Nasrat Shah of Bengal (A.D. 1518-32) broke the treaty and invaded Tirhut, put its Rājā to death and appointed his son-in-law, Alauddin and Makdhum-i-Alam as its Governor.[28]

26. *cf. Dvaitaviveka* by Vibhākara.

27. *cf.* La. Sam. p. 392 *pausha badi 3 buddhe Mahārāja Śrīkaṁsanārāyaṇadeva ...... Śrī Udayakareṇa likhitaishā pustiti—cf. Nepal Notices* p. 63 final colophon.

28. *Darbhanga Dist. Gaz. op. cit.*

The exact date of this disastrous event has been given as 1449 Śāke (1527 A.D.) in a traditional verse quoted by Chanda Jha.[29] This date is very much corroborated by the Muslim chronicle Ghulam Husain Shah who puts the date as 930 H. (1530 A.D. ?).

Conclusion

Thus, ended the illustrious Oinīvāra Dynasty. It may not be said to have been completely independent of Delhi Empire, but in actual practice it appears to have been quite independent. It was mainly administered according to the Hindu Dharmaśāstras. We have definite proofs to show that many Ministers, Judges and other officials were functioning at that time according to old Hindu customs and manners even under the Muslim rulers.

According to the Muslim historians of this period we find that Ikhtiyar-ud-din Muhammad, son of Bakhtyar, raids into Bihar and Tirhut and carried away so much booty that large number of his own tribesmen became eager to serve under such a fortunate leader and so joined him. Zafar Khan accompanied the royal army into Tirhut where Nasiruddin waited upon the Tughlaq and did obeisance to him. While he was returning from Lakhanauti on his way back to Tughlaqabad, Tughlaq attacked the Rājā of Tirhut whose loyalty was doubtful and reduced him to submission, and from Tirhut travelled towards the capital by forced marches leaving the army to follow at its leisure.

We further find that Śamsuddin Iliyas Shah had rashly invaded Tirhut with the object of annexing the south-eastern districts to the then restricted kingdom of Delhi, but Firoz marched againt him from Delhi and repel the invader. So Iliyas had to retire into Tirhut and thence, to his capital. Khwaja Jehan placed Nasiruddin Mohmud, son of

29. *cf.* Aṅkābdhi vedaśasī (1494) sammitaśākavarshe
Bhādre sati pratipadi Kshiti sūnuvāre
Hā Hā nīhatya eva Kaṃsanārāyaṇoasau
Tatyāja Devasarasī nikaṭe śarīram

Muhammad and grandson of Firoz Tughlaq. He extended his authority not only over Oudh but also over the Ganjetic Doab as far west as Koil and, on the east into Tirhut and Bihar.

Before conquering Kapileśvardeva of Orissa, Hussin Shah's first step was to crush the then virtually independent landholders of Tirhut, which was devasted and plundered near about A.D. 1466. From Budaun, Husain Shan marched to Sambhal, captured Tatar Khan Lodi and sent him as a prisoner to Saran in Tirhut. Thus, Saran was a *Sirkar* of Tirhut. Early in his reign, Nusrat Shah invaded Tirhut, defeated and slew the Rājā and appointed 'Ala-ud-din and Makhdum-i-'Alam' his own brother-in-law, to the government of the reconquered province.

Contribution of Oinīvāra Dynasty

Besides, during the two hundred years that the Oinīvāra Dynasty was in power there was an enormous development of Sanskrit learning. Some of the leading scholars of the Age may be mentioned here - Jagaddhara, Vidyāpati and Vardhamāna. Comparatively speaking, they carried on their scholarly deliberations in an atmosphere of peace and security in the secluded jungles and marshes of Mithila.

The downfall of the Oinīvāra Dynasty marked the passing away of an illustrious court.[30] The kings of this Dynasty were as much interested in the cultivation of learning and the arts as their Queen, other relatives and the courtiers. Almost every one who held some important place in public life encouraged one or more literary figure attending upon him or her. We have details of the famous king Śivasiṁha and his consort Lakhimā, Padmasiṁha and his queen Viśvāsa Devi, Chandrasiṁha and his wife and various others - as to how friendly and enthusiastic they were in the company of eminent men of letters.

30. See Badrinatha Jhā, *Kāśyapakulapraśasti* p. 1 and Bakshi *op. cit.* p. 457 f. n. 2.

The end of the Oinīvāra Dynasty was followed by a great political uneasiness and dislocation in the administrative machinery of the country. From round about 1527–30 A.D. to 1557 A.D., when the New Dynasty was firmly established by Mahārāja Maheśa Ṭhakura, there was break in the intellectural activities of Maithila court, The centre of gravity – shifted to Nepal where the royal courts had, by force of circumstances come to patronise Maithila intelligentsia.

APPENDIX I

Fāmily tree of the Oinīvāra Dynasty (A. D. 3324–1627)

(Note: La. Sam. or a Śāke represent actual records available for that date i. e. 1119)

Jagatapura – Mūlaka Khanala Vaṁśīya

Prajāpati Jha

- Vāchaspati Jha
  - Gaṇapati Jha
    - Jayāditya Jha
- Umāpati Jha
  - Vidyāpati Jha
    - Jayapati Jha
      - Hiṅgu Jha
        - Naha Ṭhakra (who obtained Oinī Village)
          - Adhirūpa Ṭhakura
            - Viśvarūpa Ṭhakura
              - Lakshmaṇa Ṭhakura
                - Rajapaṇdita Kāmeśvara Ṭhakura
                - Harshaṇa (Sugaoneśa) (*c*. 1553)
                - Tevāḍi (Tripathi ?) Ṭhakura
                - Salakbana Ṭhakura
                - Tripura Ṭhakura
                - Gauḍa Ṭhakura

Bhogīśvara (L. S. 251 died) (*C.*, A. D. 1353–1370/1)	Someśvara	Bhavasiṃha (alias Bhaveśa some part of Mithila from c. 252 L. S. ?) 1371/2–1389 ? Unrest ?	Lakshmīkara

Ganesesa (Ganeśvara)
L. S. 252 i. e. 1370/1–1370/1–72.

Vīrasimha	Kīrtisiṃha	Rajasiṃha

1st wife Udayasimha	2nd wife	3rd wife

Devasimha (L. S. 293 died) (c. 1406/7-1412/3	Tripurasimha

Arjuna (Durjanasimha Khande)	Kumara	Amar

Śivasimha (L.S.293-6) (c.1412-16) = Queen Lakhimā (c.1416-28/9)	Padmasiṃha (L.S.308/9-809/10 (1428/29-1429/30) = Queen Viśvāsadevi (c.1429/30-1442 ?)

3rd wife of Bhavasimha alias Bhaveśvara

Harasiṁha

Narasiṃha (Darpanārāyaṇa) *C.* Śake 1353,C.A.D,	Ratnāni (Ratneśvara) 1475 'Givanārā- yaṇa'	Rājā Rāghavasiṃha	Brahmasiṃha 'Harinārāyaṇa' (?? or Bhanū- siṃha) Vīranārāyeṇa

1st wife Mahādevi see Vill. Chanaura	2nd wife Hasinī Devī

1st wife Dhīramatī (Gaya ?) 2nd wife

Dhīrasiṃha 'Harinārāyaṇa' also called Hridayanārāyaṇa (c.321,327 L.S. i.e.*C*.A.D. 1440-75)	Bhairavasiṃha 'Harinārāyaṇa' (c.372 L.Sam *C*.A.D. 1475-89)	Chandrasiṃha m. Lachhimā	Durlabhasiṃha 'Raṇasiṃha' | Viśvanātha 'Naranārāyaṇa'

Rāmabhadra 'Rupanārāyaṇa' (*C*·A.D. 1489-1503)	Brihaddatta 'Garuḍanārāyaṇa' by 2nd wife	1st wife Rājā Pratā- parudra	2nd wife Rāmachandra | Ratnasiṃha

Rāghavasiṃha	Gaṅganārāyaṇa	Lakshmīnātha 'Kansanārāyaṇa' by 1st wife (c.392 L.Sam. *C*.A.D. 1503-27)	Ratinatha by 2nd wife	Bhavanātha 'Hridayanā rāyaṇa' by 2nd wife

Śrīnātha	Kīrttisiṃha	'Rudranārāyaṇa'	Kadhusudeva | Vīrasiṃha alias Rūpanārāyaṇa

The Chronology

The exact number of years during which this dynasty wielded the ceptre of Mithila is still a matter of speculation. The authentatic inscriptions and literary references – are confusing and the traditional account is misleading. The final synchronism has been made after taking into consideration all the available information :

1. Harisiṁhadeva's flight	*c.* 1323/24 A.D.		
2. Unrest-Kāmeśvara's family	*c.* 1224–133	29/30	Yrs.
3. Bhogiśvara	*c.* 1353–1370	17	Yrs.
4. Gaṇeśvara	*c.* 1370/1–1371/2	1	Yrs.
5. Minority	*c.* 1371/2–1397/8	26	Yrs.
6. Vīrasiṁha & Kīrttisiṁha (and Bhavasiṁha ? Devasiṁha ?	*c.* 1397/1–1405/7	9	Yrs.
6.A. Bhavasimha	*c.* 1353–1399	36	Yrs.
7. Devasimha	*c.* 1406/7–1413I13	6	Yrs.
8. Śivasiṁha and Lakhimā	*c.* 1412–1416	15/16	Yrs.
	c. 1416–1428/9		
9. Padmasiṁha and Viśvāśadevi	*c.* 1428–9–1429/30	1	Yrs.
	c. 1429–30–? 1442	12	Yrs.
10. Narasiṁha	*c.* 1442–1453	11	Yrs.
11. Dhīrasiṁha	*c.* 1440–1475 ?	35	Yrs.
12. Bhairavasiṁha	*c.* 1475–1489	14	Yrs.
13. Rāmabhadrasiṁha	*c.* 1489–1503	14	Yrs.
14. Lakshmīnātha	*c.* 1503–1527	24	Yrs.

The total number of years during which this dynasty ruled over Mithila is given as 196 by some scholars whereas 202 by 'Ghaṭakarāja' and 201 by Mm. Bakshi. The exact date between which the history of the period really lies are *c.* 1324 A.D. and *c.* 1527 A.D. (i.e. about 203 years).

In arriving at a synthesis regarding the chronology as given above the basis has been Bakhshi's and Chanda Jha's calculations. The period of unrest and the setting up of a new dynasty has been taken to be about 30 years, considering the march of Firoz Tughlaq to Hajipur in 1353 A.D. As regards Bhogiśvara's reign. we should take 18 years to be a proper duration, if he was murdered in 252 La. Sam. (1370/1 A.D.). But Bhavasiṁha must be taken to have continued till thirty six years, i.e. *c*., A. D. 1353 plus 36 is equal to A.D. 1389.

Bhavasiṁha's son Devasiṁha could not be an actual ruler for longer than 14 years, though the authorities are generally silent or very exaggerated in giving the reign period of the king including the years during which he was ruling over the half of Mithila alone. As to the exact years during which Vīrasiṁha and Kīrttisiṁha ruled there is a great uncertainty. The reasonable account seems to that they were minor till about 1397 A.D. till when Aslān held his sway over the half of Mithila, and since, *c*. 1397A.D. they ruled. As to the exact number of years of their actual rule over Mithila there are no records they might have died for aught we no in a year. It is in 291 La. Sam. (1410 A.D.) that we learn Devasiṁha to be ruling over the (whole of) Mithila. So by 1410 A.D. they must have been dead.

Devasiṁha died in 293 La. Sam. (1412 A.D.) and Śivasiṁha ruled for 3 years and nine months. Lakhimā continued her rule till about 1428 A.D. - this accouut is corroborated by all other records.

Padmasiṁha, who succeeded Śivasiṁha, died in a year, but his line continued under his Queen. The exact number of years during which her rule lasted is not clear, she followed the ideal of Lakhimā's reign and ruled for 12 years. The reason why she waited for 12 years after the mysterious disappearance of her husband and carried on the duties of the ruler for 12 years is in accordance with the śāstric injunctions to that effect. But in view of other evidences, including those of Vidyāpati and

other scholars who wrote under her patronage, there is no reason to say anything definitely.

The exact number of years during which Narasiṁha ruled is not clear though we find his inscription at Kandāhā to be dated as 1453 A.D. It may be taken that he come after the date of Viśvāsadevī and lived till about A.D. 1453. But his son Dhīrasiṁha must have been ruling even while his father was alive ; not only because the records of his reign spread out over a long period especially from 321 to 328 La. Sam. (A.D. 1440–1447), but also because he is almost invariably represented as having ruled for years. This also fits in with the facts of the possible end of Vidyāpati Thakura.

There is greater certainty regarding the number of years during which Bhairavasiṁha and Rāmabhadrasiṁha ruled. The former ruled for 14 years while the latter for 15 years.

As Lakshmīnātha was ruling in 1510 A.D. and was killed in about 1527 A.D., he could not be said to have ruled only for the small period of rule attributed to him. We have therefore, ascribed the remaining period namely 24 years to him.

CHAPTER IV

A Survey of the History of Mithila After A. D. 1527

THE PERIOD OF UNREST - BHIHAUR RAJPUTS

THE end of the Oinīvāra Dynasty by Nasarat Shah of Bengal (A. D. 1519-32) brought years of fractions and anarchy. There are three opinions regarding the interval between the end of this Dynasty and the establishment of the new (i. e. from *c.* 1527 A. D. to *c.* 1557 A. D.)[1]

a) That one Kāyastha Majumdar ruled for a year (A. D. 1544) or two and there was no ruler till A. D. 1557.

b) That one Majlis Khan ruled during this period.

c) That for 9 years 8 months and 7 days there was no more Oinīvāras. It was called Bihaura Rajput family.

The details are :-

Birbal Alias Rūpanārāyaṇa		7 months
Unmada Singh		11 months
Khaḍga Singh	3 years-	2 months
Kuśeśvara Singh	5 years	
Manmatha Singh		7 days

1. Vide-Viśvakosha Vol, XVII p. 532

The last appears to be the more correct description, though the reigning period seems to be too accurately given to justify an adjustment in chronological order. It is probably that they represent native ruling families at a particular place (Bhaura ? in Madhubani District).

The Khaṇḍvalākula[2] *(The House of Khaṇḍvā)*

One does not really know that exact state of Mithila political history at the present period except that from the time when Nasart Shah broke the treaty of peace with the Emperor of Delhi, till the time of the coming of Babar and the foundation of the Mughal Empire, it was a part of the

[2]. The best history of this dynasty has been given by Mm. Mukunda Jha Bakshi. But see also S. N. Singh *op. cit*; Chetanatha Jha. *Darbhnnga Rāja*; Mm. Parameśvara Jha; *Dharbhanga Rājyaprāpii Dohāvali*; Lala Kavi's *Kandarpi Ghat Ki Laḍāī etc.* The family owed its name from acquiring the village of Khaṇḍwa in M.P. (Dist. East Nimar). For the origin and the history of the family see (1) Bakshi *op. cit* and (2) Jivānanda Ṭhākura : *Chandrakulapraśasti.*

Maheśa Ṭhākura
- Gopāla
- Achyuta
  - Only daughter
- Paramananda
  - Kumudanī Devī = Hariamaya Viśveśvaramiśra
    - Mahīpati
    - Buddhinātha
    - Mohana
    - Harideva
    - Raghudeva
    - Sadānanda

cf. Śrīviśveśvaramiśrataḥ Kumudanī Devī Kumāram Kulālankāra samavāya yam Gaṇapatim Gauri Giriśādiva I Dauhitrīachyuta-ṭhakkurasya kritiḥ. Śrīhāritāmrānvayaḥ śreshṭhauasau Raghudeva bālakakavirvaidehabhūmaṇḍala. Vidyāruhya mukham Mahipatimatha Śrībuddhinātham tato Lakshmīdevakulādhideva mahī tām Śrīmohanam Mohanam natvā Śrīharideva deva janusham jyeshṭham varṇobhirguṇaiḥ kritvemām virudāvalīmiha sadānande anuje nyastavān.

—*Śrī Virudāvalī Raghudeva*

independent Kingdom of Bengal. But Nasarat Shah could not continue for long. 'After him, Mahmad Shah, the last independent King of Bengal, North Bihar (Mithila) formed again a part of the Delhi Empire'. The country had still to be subjugated finally and it was not until Akbar came in person that the fort of Hajipur fell and later Bihar was lost to the rebel Daud Khan. Henceforth, Tirhut was included in the Subah or Province of Bihar which was now formed under one separate Mughal Governor.[3]

Maheśa Ṭhakura[4] (*c.* 1557–70/1 A.D.)

Akbar set up a native Hindu family as the ruler of Mithila, in keeping with his generosity and recognition of Indian learning. Numerous stories are current about the acquisition of Tirhut by Mahāmahopādhyāya Maheśa Ṭhakura. There is no doubt that the latter was in the court of Akbar, as he wrote a history of Akbar's ? *reign* in Sanskrit.[5] 'That the Governor of Bihar, Hajipur and Bengal in those days was Man Singh (the famous patron of learning) who adds colour to the tradition that Maheśa Ṭhakura was set in full authority in Tirhut with the help of Rājā Man Singh.[6] Though we have not seen the document conferring Tirhut to

3. *Darbhanga District Gazetteer.*

4. It has been pointed out that the actual man to please the Emperor and got the Sanad for Mithila Raj was the Mahāmahopādhyāya, disciple of Raghunandanadeva Rāya. See details in Bakshi, *op. cit.* But the facts that the *Akbaranāmā* was written by Maheśa Ṭhakura, and that he had been known as one of the greatest contemporary scholars so far as written records go, prove that Raghunandana could not have received the grant of the Sanad. All that this reference to Raghunandana Rāya means is probably an attempt to exonarate the Royal scholar from being charges against a sin of having accepted a direct *Dāna* (gift) of land: see an apocryphal legend about this in Bakshi *op. cit.* p. 91–92. Traditionally his regin is said to have started on Rāmanavami Śāke 1478, (964 F., i. e. about March, 1557 A. D.)

5. Vide Dr. Amaranatha Jha's *Notice of it in Allahabad University Studies*, 1925, No. 1, p. 16.

6. S. N. Singh *op. cit.* p. 233.

the learned Mahāmahopādhyāya on the occasion of his coronation, yet there is *therefore nothing* improbable that in A.D. 1556/7 it did happen. *C. f.* the following traditional varses :

Āsīt paṇḍitamaṇḍalāgragaṇitā bhūmaṇḍalākhaṇḍala
Jātaḥ Khaṇḍavalākule girisutā bhaktto Maheśaḥ kriti
Śākerandhraturaṅgamaśrutī mahatī (1478) samlakshitahāvane
Vāgdevī kripayā śubhena Mithilādeśaḥ samastojitiḥ

Chanda Jha writes in the Introductory portion of his *Rāmāyaṇa* that Maheśa Ṭhakura ascended the throne in Śāke 1748 i.e. 1557 A. D. whereas Mahāvaiyākaraṇa Harshanatha Jha has written in his *Śamakara Dīpikā* 1479 Śāke i.e. 1556 A.D. for the same. But in an ancient Rājāvalī 1556 A.D. is mentioned. A poet writes.

Ati pavitra maṅgala karana, Rāma janama keṅ dina
Akbar Tushita Maheśa ko, Tirahuta Rājā kīna

He established his capital at Maheśapaṭṭī. But Mm. Maheśa Ṭhakura established himself at Bhaura. Maheśa Ṭhakura had six wives :

Prathama 1 Ma. Maheśa sutāḥ pālī san Śivasutadābhūdauḥ
darharā san guṇe duhitri dau I Dvitīya I Ma. Maheśasutaḥ
Śubhankaraḥ Hāṭī Pāli san Raghupati sutā Ratnapaṭi dau
Pagaulī san Krishnadatta du. dau. I Tritīya I Ma. Maheśa sute
mānika Mathurā ke pālī san lālū suta theppa dau.
Khauāla san prāna du. dau I Chaturtha I Ma. Maheśasutāḥ,
Hariamasan rañjana dau. I Shashṭa I Ma. Maheśa sutā
Hariam san Gaṇeśa dau baliyāsa saṇ venī du. dau.

He was also the author of a great work, on Navya-Nyāya- '*Darpaṇa*' (A commentary on Jayadeva's commentary called '*Āloka*' on Gaṅgśa's celebrated work *Tattvachintāmaṇi*). His activities were, however, multifarious. We have already noticed his work on the History of Akbar's reign,

called *Sarvadeśa-Vrittānta-Saṅgrahaḥ*. He laid down certain principles for deciding 'Atichāra ; and wrote *Atichāranirṇaya*. His other important works on Dhatmaśāstra were *Tithitattva-chintāmaṇi* and *Malamāsaśāriṇi*. He is said to have retired trom public life in about A.D. 1569. He established many literary traditions in the Royal family for the improvement of Sanskrit learning such as, the Dhautaparīkshā, also called Paṇḍitānām Parīkshā.

Gopāla Ṭhakura (1570/1–83/4 A.D.)

It appears that even while Mahāraja Maheśa Ṭhakura was alive, Gopala Ṭhakura, his second son, assumed the charge of the administration. He, however, abdicated later on, in favour of his youngest brother Śubhaṅkara Ṭhakura[7] either because both of his sons died without leaving any male issue or because they showed reluctance to worldly wealth and subsequently to the assuming charge of the throne. Some accounts, therefore, do not take cognisance of Gopala Thakura's accession at all. He is regarded as the *de facto* ruler, but Maheśa Ṭhakura countinued to be the *de jure* ruler. Two problems that are on records regarding the initial years of this Dynasty are : (i) the suppression by Achyuta Ṭhakura of Bihaura Rajputs who still tried to continue their hold upon some parts of Mithila, and (ii) non-payment of Tributes to the Imperial coffers, necessitating the arrest of Gopala Ṭhakura's son Hemāṅgada Ṭhakura and finally securing confirmation of the grant of Tirhut Sarkar to the House of Khaṇḍvā.

Gopala Ṭhakura was succeeded in deference to Maheśa Ṭhakura's wish.

7. Bakshi records a tradition which says that Maheśa Ṭhakura left Mithila for Kashi because Gopala Ṭhakura disapproved of his fourth marriage. If this was true then Gopala Ṭhakura's abdication or bequestment in favour of his brother, Śubhaṅkara Ṭhakura, born from the last wife of his father, may be regarded as an act of repentance of opposing his father's fourth marriage and thereby compelling him in a war, to leave Mithila for Banaras for ever.

by the younger step-brother Śubhaṅkara Ṭhakura[8] in Śāke 1505 or 991 F. (1584 A.D.) In 1585 Rājā Todarmal (showing Akbar's reign) fixed the annual revenue receipt of Tirhut after measurement at Rs. 11,63,020/- per annum.

Rājarshi as he was called, Paramānanda Ṭhakura the younger son of Maheśa Ṭhakura acted as his Regent for several years. He grew up to be the most artistic of all kings and under his patronage music and other fine arts such as dancing by males etc. and Sanskrit literature found great opening. He was himself a great poet encouraged Sanskrit learning in so many ways as is clear from the *Ānandavijaya* of Rāmadāsa and *Rāgataraṅgiṇī* by Lochana. He has been described as *Kavitvakarma sudhā samudra*[9] and the *Sudhāsamudra Lāharī Sūktiḥ Kālanayako, Vikhyātaḥ kavitālatā hridigato hāro narottasaka,*[10] and

> Kavayati bhavati Bhavabhūtirabhūtirasau rabhaso api Kalādāḥ I
> Vitarati vasu vasudhā surasadbhani lasati Kalā sakalā kamalāyāḥ II

He appears to have written three works: *Saṅgītadāmodara* (copied ?), *Śrihastamuktāvalī*, a work on *Nritya* found in the Library of the late Rājguru Hemarāj Sharma of Nepal, and *Tithinirṇaya*. He changed the capital of the kingdom from Bhairvā to Bhaurā.

Purushottama Ṭhakura (1619/20-1625-6 A.D.)

Purushottama Ṭhakura, succeeded Śubhaṅkara Ṭhakura. He appointed Pradyumna Jha of *Karmahā āhapur* as *Fauzabakhshī*. He is said to have

8. Bakshi's attempt to attribute Kingship to Hamāngada Ṭhakura, Achyuta Ṭhakura and Paramananda Thakura is not borne out by contemporay or older authorities. Bakshi, however, himself records that Maheśa Ṭhakura was not willing to let any one.

9. Ramadas in *Ānandavijaya*

10. Lochana in *Rāgataranginī*

suppressed rebellious chiefs of Sugaunā. He ruled only for six years because he was treachorously murdered by Mirza, the Imperial Revenue Collector in 1619/20 A.D. He fought with Mirzafar and Mīrzakuhaka at Quillaghat where he was injured by an arrow in the battle. He was brought to his camp where he died. One of his widow's Devar is said to have died at Delhi, where she was taken for punishment.

Nārayaṇa Ṭhakura (1625/1643/4 A.D.)

His step-brother Narāyaṇa Ṭhakura succeeded hin in A.D. 1626/7. Mr. Singh wrongly asserts that his name is not found among the Rājās mentioned in the contemporary literature. He is regarded to have ruled for about 18 years. There was not any notable achievement during his leadership in Mithila. But by 1643 A.D., we have indications from other sources that the State passed into the hands of 'Saprakriya–Bhūparandara Sundara, Alias Prītinātha, (Sundara Ṭhakura) the 7th and the youngest son of Śubhaṅkara Ṭhakura.

Sundara Ṭhakura.[12] (1643/4–1670/1 A.D.)

Rājā Sundara Ṭhakura alias Prītinātha Ṭhakura, was a patron of art and letters and was also reputed for his handsome personality. He patronised one poet namely, Rāmadāsa Jha and encouraged the traditions set up by his father. He reigned for 27 years. During the regin of Rājā Sundara Ṭhakura, Shah Jahan measured the land of Tirhut and gave a complimentary note through his representative.

11. By an *annoymous poet*

12. Aravindavinindakasundaralochana Sundaraṭhakkurasundaratā
Madanena samam vidhinā tulitā kalitā Mithilaika purandaratā
Nayane nagare nilaye kamalā parivāridhimanthanamandaratā
Tava Khaṇḍavalākulamaṇḍana bhūpa sadā matirastumukundaratā

Mahinātha Ṭhakura (1670/1-1692/3 A.D.)

In the year 1670/1 he was succeeded by his son Mahinātha Ṭhakura. He was in many ways a remarkable ruler. Indeed, from his time a new tradition of warlike activities was started in Tirhut. He faught in a battle with Rājā Gajasimha of Sugāmā (who may be identified with Gajasiṁha of Bettiah Raj) which has been described vividly by his court poet Hemakavi.[13] This Sugāmā is identified with the modern Śivahara. But a greater event of his time was the suppression of a revolt in Moranga by his brother Narapati Ṭhakura. This is said to have taken place in pursuance of the orders of the Moghul Emperor and therefore is not taken to mean that the sway of the Maithila Rājā was also over Moranga. On that occasion Mahinātha himself composed a prayer to goddess Kālī in beautiful Maithila verse which is still available. The entire episode has been described by historians of Aurangzeb's reign: 'During the time of Aurangzeb the Terai District below the Himalayas was a regular source of troubles. Mirza Khan, the Fauzdar of Tirhut (between the 31st year of Shahjehan's reign and the 6th year of Aurangzeb's reign) was deputed to co-operate with Alivardi Khan, the Fauzdar of Gorakhpur in chasting the Zamindars of Morang'.[14]

The reign of Mahinātha Ṭhakura is also memorable for the glorious achievements in arts of music and poetry. Mahinātha, we have seen, was himself a poet. His brother Narapati Thakur who succeeded him in 1693/4 A.D. is described to be an expert in *Dhvani* (Dhuni) ('*Dhunigāna*–

13. Dhāya Mithilā ke Mahināthasiṃha mahārāja bāja ke jhapaṭṭe se
sugāma gāma chaḍḥigau gherā kari daure, daravāje para darerā
lāgi dhāva lāge musvā tan lo āgassī laharigau. Daura daura
paidal (ra) Kaṅggurana chaḍhana lāge lohū ke lahara se
Motī tāla bharigau Kahuntāla kahun tarakasa jimī taravāri
ḍāri taulī Gajasiṃha kholi khirakī ten nikari gau etc. etc.

14. *JOBRS* XXXII, pt. I p. 59

sindhuḥ' – Lochana in *Rāgataraṅgiṇī*). His court poet Lochana Sharma was perhaps a great writer on Mithila school of music who compiled comprehensive anthologies of Maithili Rāga and Rāginīs. There is evidence to believe that by this time the court of the new dynasty had established for itself once more the traditional reputation of Maithila court as centre of literature and fine arts.

Mediaeval History of Mithila

Already, Mahinātha Ṭhakura was requested by the chieftain of Sugāmā (Śivahara or Simran ?) to exchange his fortress with Baharā Paraganna in Champaran or Bettiah District. He accepted the proposal due to the good offices of the zamindar of Śivahara.

Narapati Ṭhakura (1692/3–1703/4 A, D.)

Narapati Ṭhakura won the confidence of the Imperial authorities by his successful operations in Morang. He was permitted by the Emperor to organize a strong army at Bhaurā. But before he could do much in this respect, he died in 1703/4 A. D. His wife Urvaśī Ṭhakura constructed a temple of Śiva at Rohikā called Urvaśīśvara Mahādeva.[15]

Rāghavasiṁha (1703/4–1739/40 A. D.)

Narapati Ṭhakura was succeeded by his eldest son Rāghavasiṁha. He received the Khillat and other honours from the Emperor through Subehdar Mahabat Jang and extended favour to his departed father by undertaking a journey to Jagannatha–Puri and by utilzing the opportunity to visit the Nawab of Bengal, Alivardi Khan, at Murshidabad. As a result of this, he obtained the then proud title of 'Rājā' and accordingly, assured the surname of 'Siṁha' for himself in place of the old sur–name of 'Ṭhakura'. He was allowed to do these things, presumably on the condition that he would help the Emperor

15. *Urvaseśvaranāthoyam* is an inscription in his jaladharī.

with men as need arose.[16] He also promised to pay one lakh of rupees as revenue for the whole of the Tirhut-i-Sarkar.

This was only one of the more important charges that came in the ruling family of Mithila during these years. The "scholar" king henceforth assumed the role of "warrior"-king. They continued to patronise and take interest in scholarly and artistic activities but they themselves ceased to be content with more quit pursuits of scholarship. During the next three four reigns the political importance of the kingdom of Mithila grew to great heights. They came to be respected, feared and counted in the public life of north Eastern India, the Imperial authority lay nominally over the whole of India, but it appears that the kingdom of Mithila functioned as more or less independent sovereigns. So says Mm. Bakshi:

> Hinakā samaya san layaken tini purusha paryanta ī rājya yathāsthiti svatantra rahi paśchāt Rājā Pratāpasiṃhaka antima śāsanakālamen śāhī karada bhela.

16. Mr. S. N. Singh quotes (p. 218-9) from Mr. Stevenson-Moore's report on the Survey and settlement Operations in the Muzaffarpur district (1892-93), 1901 ed. p. 44 and says "About 1720 A. D. (?) Alivardi Khan, the then Deputy Governor of Bengal, Bihar and Orissa, conferred the title of Rājā on Rāghavasiṃha. Rāghavasimha is said to have acquired the Mukarrari lease of Sirkar Tirhut at one lakh of rupees annualy, as fresh settlement of the old grant. He also paid an annual nazarānā (Salāmī) of 50,000 rupees to Rājā Dharanī Dhara, the Nawab's Dewan and remained in quiet possession and enjoyment of that Sirkar till, at the instigation of Ekanātha Ṭhakura, nephew of Rājā Rāghavasiṃha and great-grand-son of Śubhankara Ṭhakura (by his second son Nārāyaṇa Ṭhakura, who died in his father's life time). and hearing from him of all the Rājā's (Rāghavasiṃha's) enormous profits, Alivardi Khan seized his property amounting to ten or twelve lakhs and carried all his family as prisoners to Patna. The Rājā at first fled, but at last surrendered himself and was ordered back to Tirhut as Revenue Collector and a grant of *Sadui* (2% on the collections) was given to him on condition that he should do justice and relieve distress, that he should put the country in a flourishing state and keep it so; that he should supply the raiyats with the necessaries for cultivation, and he equally answerable to government for the revenue collected through his dependents as for those immediately under his own superintendence".

Inspite of all these there is evidence to show that the kingdom was part of Moghul Empire-indeed Fauzdars were regularly appointed in this area as in others of Mughal Empire.

Administrative Reforms :

Rāghavasiṁha was an able administrator and it was to his credit that he laid foundations of fresh court etiquette. The officers that are known to have been appointed on the testimony of Mm. Bakshi and Gopala Kavi, were : from 1707 A. D. onwards. Balakrishna Jha (son of Bālabhīma Jha) was the Chief officer (Rajavallabha). later his sons-Gokalanatha and Umanatha Bakshi became commanding-officers of the Armed Forces. Bachchhru Jha and Rakkana Jha succeeded Balakrīshna Jha as Chief officers of the court and Bachchaidasa adorned the exalted office of Dewan. Bhīkharīdas was made the *Mudrāhastaka* (Treasury); Bholantha the Head of the Secretariat : Lakhanatha, Storekeeper ; Bhūshaṇadasa the "Hajūranabīsa" (*cf.* Peshkar) ; Ghoghana of Jagatpura, the Revenue Collector ; and a Special Aid-a-camp or Palace Attendent called Jamadar, and Biru Khabasa formed the luminaries of the Court.

A more important task was the organisation of the armed strength of the State, especially in view of the new responsibilites towards the Emperor of Delhi. Narapati Ṭhakura had already laid the foundations of a national army. It appears that one Sardar Khan trained the men in army at that time. Later Jamadar Umatha and Gokulanatha were appointed Chiefs of Staff and Asia Chief respectively. The men were recruited from all corners of the kingdom, and were well paid and provided with all sorts of weapons of warfare than in existenee. The Bhaurā-garhī was turned into an impregnable garrison and the contemporary poet Gopala Kavi eulogises the prowess of the fort of Bhaurā in enthusiatic terms ; its invulnerable character, its four gates, its heights, its temples, its brave warriors and its excellent management.

At an early date the Aid-a-camp of the King succeeded in obtaining Biranagar Paragana (modern Dharmapur in Purnea district).[17] The usurper Bīrū (Kurmī) khabās assumed independence under the title of Bīrū-Shah. The Bakhsi Jamadar marched to Biranager and beheaded Birū, though from some accounts it would appear that his son Durjana continued to hold supremacy over the pargana and was deposed by Nawab Zafar Khan.[18]

After the lapse of a few years of peace, there was another occasion when the king had to take to arms. It appears that this time, it was a conquest rather than a more suppression of a subordinate chief. Contemporary poets like Krishna Kavi and Gopala Kavi have described the expedition as the Victorious march of Rāghavasiṁha (*Rāghavavijayāvalī*).

The cause of this expedition was one Bhūpasiṁha, a Bhumihar chieftain of Pachamahala parganna in the North of Mithila, in the modern Nepal Kingdom. It is not clear if there was any direct or immediate incitement to war, but there is no doubt, that the rising strength and prestige of Bhūpasiṁha became an eye-sore to the powerful king of Mithila.

The forces of the two parties-Mithila and Nepalese-were led respectively by (1) Bakshi Umānatha and (2) Jagatasen and Ramasen. The enemy was defeated and his 'Garhi' (fortrees) was looted. Bhūpasiṁha was killed and his daughter took shelter under the victorious ruler of Mithila. When she attained mariageable age, he gave her away in marriage to Jamindar of Śivaharas who was subsequently, known as Ugrasiṁha and obtained the Babara paraganna in dowry from Rāghavasiṁha. The Rājā of Bettiah, Dhruvasiṁha could not tolerate the occupation of Babara Paraganna by Ugrasiṁha. He became jealous

17. See Rivazu-s-salatim p. 36 Sbdusm Salam, Calcutta, 1902 ed., and S. N. Singh *cp. cit.* p. 219 fn. and Bakshi and Gopala Kavi describe the suppression of this revolt in details.

18. *Ibid.*

and attacked Ugrasiṁha and turned him out. Rāghavasiṁha claimed suzerainty over Babar from the victories of his uncle Mahinātha Ṭhakura, over Sugama where Gajasiṁha (Dhruvasiṁha's predecessor) was ruling those days. Therefore, he (Rāghavasiṁha) could not bear this and sent Bakshi Umānatha against him too. Umānatha and Sardara Khan succeeded in defeating Dhruvasiṁha within a short period.

These deeds of the Maithila Ruler raised the prestige of the kingdom among his contemporaries, and Mithila was feared and respected by her neighbours. It is recorded that petty chiefs and Zamindars from all over Mithila province (North Bihar) (e. g. the Dumaraon-chief) owed allegianc to him in some form or other. Krishna Kavi has recorded that the Subedar Nawab of Behar Jainuddin Ahmad Khan sent his son-in-law Mahabatganj to visit Bhaurā in recognition of his importance and friendship with the Moghul Emperor.

The family life of Rāghavasiṁha was equally happy. He married thrice.[19] Two of his queens were: Rāghavapriyā and Rāghavakāntā. Rāghavapriyā had two sons, Vishnusiṁha and Narendrasiṁha. Raghavakāntā died a satī at the funeral pyre of her husband (the spot is still known as Satī-Maṭha in 1739/40 A.D.)

Vishnusiṁha (1739-40-1744/5 A. D.)

The successor of Rāghavasiṁha was his eldest son Rājā-Vishnusiṁha. He could not do anything as he met his death by an accident during one of his visits to Janakapura: it is also held that the descendents or followers of the late chief of Pachambala revenged upon the son of the slayer of their leader. He died in 1743/4 A. D. and was succeeded by his younger Narendrasiṁha, in the absence of any male issue to him.

19. See Gopala Kavi's *Khaṇḍvalākulavinoda* p. 39

Narendrasiṁha (1744/5–1760/1 A. D.)

Narendrasiṁha was the gteatest Warrior-king of the dynasty and brought his period of Militant Mithila to its zenith. It is said that even while he was not yet a king, he exhibited his taste for war by successfully participating in expeditions designed to suppress the Afgan adventurer Mustafa Khan who had dried to usurp the Nawabship of Bihar Subah in about 1735 A. D. when he ascended the throne, he immediately made his supremacy felt over the petty chiefs and Jamindars, one of these appealed to the Subedar of Bihar, Rājā Rāmanārāyana, saying that the Narendrasiṁha had turned completely independent.

Muslim historians state, however, that the Moghul (nawab) Governor of Bengal at this time was Alivardi Khan, who lived as Murshidabad, and had a Deputy Governor at Patna (Raja Ramanarayana). Raja Ramanarayana sent troops to subdue the Raja of Tirhut and to settle with him the amount of tribute. It is true that till then the Maithila kings had rarely paid any tribute, either because they considered that they had received from the Emperor their kingdom free or because they regarded themselves to be independent.[20] Whatever it may be, even native records corroborate the fact that the Moghul authorities demanded the Imperial share of revenues and taxes at the very beginning of Narendrasiṁha's reign. This may be due to the combined request from other chiefs as described above or may be due to their jealousy in finding him to hold a kingdom free from any

20. See Bakshi *op. cit*; Chetanatha Jha. *Khandavalārājadorpaṇa* p. 13; and S.N. Singh; *History of Tirhut* 97 for details. It appe rs that the Afghan Chief intrigued with the Marathtas and eventually side l with Muzaffar Khan, the rebellious Governor General of Alivardi Khan, in 1745 A. D. They placed Jainuddin or Hiyabat, a son-in-law of Alivardi Khan, as Governor of Bihar, but they assassinated him later on. Then at last Alivardi Khan marched against them and defeated them near Barh. This might well have taken place even while Raja Raghavsiṃha was alive in 1744/45 A. D.

monetary obligation to the all-powerful Mogal Emperor. While contemporary Muslim histortans, like Rayazu-s-Salatin, describes this to have ended in the defeat of the Maithila king and other disadvantageous consequences, the Maithila records invariably mention the victory of the forces of Narendrasiṁha. There are four accounts: Lala Kavi's *Kandarpīghāt-kī-Laḍāī,* Gopala Kavi's *Khaṇḍava-lākulavinoda,* Isha Kavi's *Narendra-Vijaya* and finally Mm. Bakshi's family records and traditions set down in his monumetal work *Khaṇḍavalākulasambandhī-Itihāsa*-all of which give the following account of the encounter: when the Imperial messengers demanded tribute from Narendrasiṁha, he declined to pay them because his father had undertaken only to supply forces, whenever necessary, to the Emperor, and to pay any sum in the tribute. Thereupon, the Deputy Governor (Subedar) Rāmanarayana sent forces, 5000 in number, headed by Faujdar Bhikarī Mahathā, who was accompained by Salabat Ray and five commanding officers: (1) Bakhatasiṁha, (2) Kula Uddharana, (3) Roadamalla, (4) Dilapura, (5) Bhanu Sukul against the Mithila king. They met at the bank of the Balan near Haringar in Kandarpi valley, the forces of Narendrasiṁha, which were led by Babu Mandanasiṁha Jha and his son Ramasiṁha, Jafer Khan, Hala Raya, Bachcharu Jha, Kamalakanta Jha, Gokulanatha Jha, and Umanatha Jha Bakshi. The enemy tried to play a trick upon the Maithila Army when they crossed back over the river at Gaṅgādvara Ghat, but came and occupied Vishnupur Tol. At that time it was helped by two Vaishya leaders, Mitrajita and Umarao. In the ensuing battle which lasted for four days Bkhatsiṁha was killed by Mitrajita, Rodamalla by Jafar Khan, Bhanu Sukul by Hala Raya. It is related by Gopala Kavi, an eye witness, to the battle that the ruler of Narahan and various other smaller chiefs helped the Maithila king and when the war was over the chiefs of surrounding kingdom and the subordinate chieftains of the Tirhut-Raja, came to congratulate the victorious Narendrasiṁha. Amongst those the following names deserve mention: Kashi, Anga, Bettiah, Dumraon, Banaili, Rajapur, Fadakia, Sauria, Cooch Behar, Rahgapura Magadha (?) Giddhaura. Dhaunraga and Śivahara which were represented in the

ceremonious Durbar at Bhaurā which was held to celebrate the occassion. Bakshi relates that Mahanthas of Pacharhi, etc. receive large grants on the occasion of these celebrations.

It is said that the news of this uprooting of Imperial forces was conveyed to the Emperor Ahman Shaha (?). The latter was urged upon by Rāmanārāyana to ask for the military services of Maithila Rājā on some difficult occasion, if the war was not a declaration of virtual independence, that is, serving off all relations with the Delhi Emperor. Gopala Kavi relates at length the wonderful fight of Yogasiṁha, Tejadhara and Giridhara with the brave warriors of Narendsiṁha, namely, the Bakshi brothers, Kamalakanta, Hala Raya, and others, It was Kamalakanta's powerful strokes that retained the prestige of Maithila arms before the Emperor and retained rent-free charge of kingdom on condition of supplying forces on demand.

Finally, it is pointed out that Maharaja Narendrasiṁha settled down to peaceful tasks. He rewarded Kamalakanta and others of the Army and granted landed property for some holy purposes. Thus Madhavapura village was given to Jayakrishnadasa, Mahantha of Motihari.

A minor clash between the chief of Bettiah and the Maithila king occurred once at a place called Banauli and at another time, at another place owing to the intrigues of one Prithivi Jha, brother-in-law of Narendrasiṁha. The result was a victory to the Maithila Raja and the establishment of sovereignty over Bettiah as well. The Pachamahala war, the Babara war and the Banauli war were all interconnected and appeared to have been due to the desire of the Bhumihara chiefs of Champaran District to raise their heads against the Maithila Rāja of Bhurā.

There are records which say that there was a famine during Narendrasiṁha's reign.

But the most distressing face of the kingdom during these years was question of succession to the throne. Maharaja Narendrasiṁha had no issue. His queen Rani Padmāvatī wanted to see her brother Prithvī Jha succeed him, but the king could not reconcile himself to this. He changed his seat of government and residence from Bhaurā to Madhubani for two years, and lived for several years at Raghavapur by the side of river Kośī. When even this did not bear any fruit, the king was advised to adopt Pratapa Thakura, the eldest son of Ekanatha Thakura, cousin of Raja Narendrasiṁha. Till this was decided, there were several intrigues in the palace to kill the king, but happily all of them failed. He met his death peacefully in natural course in 1760/1 A.D.

The achievements of Narendrasiṁha are remarkable in the annals of Mithila. The glories of war were supplemented by glories of peace in his court. Learning was encouraged and Ramapati, Sahebarama, Gopala Kavi, Isha Kavi and other poets wrote their works under his patronage. The fame of the kingdom of Mithila spread during these years in all directions.

Pratapasiṁha (1760/1-1775/6 A.D.)

Rājā Pratapasiṁha (1760/1–1775/6) was quite young and, therefore, for about 7 years the widow Rani Padmāvatī exercised the powers of a Regent. The seat of government had been already removed from Bhaurā to Madhubani, but things drifted into a melting pot during Pratapasimha's reign. He lived for sometime in Ahapura (near modern Dhakajari) and later founded 'Pratāpura' on the bank of Balāna river. Even Jhanjharapura was at one time resorted to by him. but Bhaurā continued to be officially the seat of administration.

The entire period of 15 years during which Pratapsiṁha's reign lay was an inglorious one in the History of Khaṇḍvalākula. The king was young and easily fell victim to evil company : men like Bhavānīdatta Mishra, Nandana Chaudhari and Bāleśvara Prasad obtained all sorts of underserved grants and honour at his hand for some immoral advantage

given to the king during his half-conscious state. The place became a veritble place of intrigue and mean acts. Rani Padmāvati and the Bakhshi brothers tried to save the king from all these with great difficulty.

Nevertheless, nothing could have him from ruin when persistently the Imperial demands for armed men or money were refused or put off or excused, the fear that the gradually weakening kingdom would be abolished by the Nawab or his Deputy grew. Pratapasiṁha fled for sometime to Nepal, to Narahani and to Bettiah and through the good office of one Bachanu Jha secured the goodwill of the Nawab and came back one more to Bhaura. The King had turned out decrepit and diseased. He could not beget any issue. The problem of succession grow once more as acute as in the reign of his illustrious predecessor. The Bakshi brothers are said to have managed in spite of several palace intrigues especially in favour of Prithvī Jha of ill fame who was killed ultimately–, to plead the case of Mādhavasiṁha, one of his step-brothers, as his successor.

Pratapsiṁha's reign marked the beginning of the end of the Glorious Period of this Dynasty. After him the power and influence of the Mithila Kingdom faced gradual decline. The process was complete in the reign of Mādhavasiṁha who came to the throne in 1776 A.D. with the final transference of the Dewani of Bengal to British hands. The claims of Mithila or Tirhut as an independent sovereign state were not recognized and the Ancient Kingdom was reduced to a mere zamindari under the Permanent Settlement inaugurated by Lord Cornwallis.

Mādhavasiṁha (1776–1808 A.D.)

The reign of Māhārāja Madhavasiṁha marked, therefore, an important stage in the history of Mithila. Henceforth (i.e. from about 1790 A.D.) only 44 Pargannas of Sirkar Tirhut remained in the hands of Khaṇḍvalākula Dynasty, and that too not as an independent sovereign state when various small chiefs and zamindars of Mithila Province owed albeit nominally – allegiance to it.

So far as internal affairs were concerned several important events took place. The most important of them, was the final breaking off of the Bakshi family from the Court. Bakhshi Umanatha died in 1792 at the age of 84 years, having lost his younger brother Gokulanātha some years before. During his last days he gave up all hopes of the revival of the independence of the kingdom he had served with undivided devotion and the king whom he had helped to the throne with exemplary courage, intelligence and loyalty. He went to Bettiah for a number of years and eventually, renounced almost all land and honours that he had received from the court. It was unfortunate that the king did not rely upon this old servant of his. In some of the most critical hours in the history of his reign. Bakhshi was opposed to the acceptance of the Permanent settlement, because he saw therein the utter annihilation of his dreams of having an independent sovereign kingdom for Mithila. The chief counseller of the king during these days was Bhavanidatta Jha and Bakhshi detested him from the core of his heart. The passing away of this glorious warrior, statesman and servant of the state was a very serious blow to the kingdom.

In other ways Mādhavasiṁha laid the foundations that are guiding the destinies of the people of Mithila till these days. He transferred the seat of administration finally to Darbhanga. Stories are told as to why the new site was selected[21] and the foundations of the manifold activities of the present Raj were laid. He began the construction of the famous building and temple of Sauratha where

[21]. Raghavasimha was alive 1744/45 A. D.

Once Rani of Mithila was going in a palanquin to Ganga. She had to halt at Darbhanga in her way. She saw there a mouse fighting against a cat on the spot and getting victory over the cat. This was interpreted by a Jyotishi to be an auspicious place to live (see Bakshi *op. cit.* p. 329-30). Another story relates the dancing of Khanjani bird on the fangs of a serpent on the spot and so the place was declared to be auspicious, for declaring it to be a fit place for building a capital town on the spot. The former interpretation seems to be more probable.

thousands of people gather during "Śuddha" (auspicious days for settling marriages) days. He acquired a palace and built a temple in Banaras and some other holy places of India. He laid down a systematic principle of succession to the throne, by the eldest son and the award of zemindaris to other sons of the king.[22] A large number of grants of "free land" were made and other 'good works' were made customary in his family.

Thus, when Mahārāja Mādhavasiṁha died (on Kārttika Sudi Dvādaśī 1215 Sal = October 1808 A. D.) one epoch came to an end while another had begun ; men of letters once again found a place in the court with a renewed enthusiasm. Bereft of military and political responsibilities, they engaged themselves into the pursuit of arts of peace and before British administrative and judicial machinery could be established here, the old independent ways of governing and administering justice continued.

CONCLUSION

The medieval history of Mithila is full of interest. It saw as many important rulers and political forces at play as there were scholars and poets and cultural forces. There was virtually no influence of the Muslim incursions upon the life and the *foruness* of the kingdom of Mithila till about the invasion of Ghiyasuddin Tughlaq Emperor of Delhi, in about 1322/23 A.D. Since then though some part of it remained more or less independent under Hindu Rājās set up by Firoz Tughlaq and later on, by Akbar, the Great Moghul Emperor, yet for all practical purposes Muslim adventures, kings and Emperors occupied or infested the country. From 1322/23 A.D. to about 1353 A.D. the famous Bengal king Haji-Ilyas, who founded the fortress of Hajipur, and later the Brāhmaṇa kings of the dynasty of

22. The Babuan of Madhubani, of Pachaḍhi, and of Raghopura owed their existence of his sons. The eldest son having died a premature death, the second son Chatrasiṃha succeeded him and the rest obtained these Babuanis. See details in Appendix.

Kameśvara set up by Emperor Firozshah Tughlaq, dominated the scene. Shortly after this the kings of Jaunpur annexed North Bihar and throw the allegiance to the Delhi Emperor. But their rise and expansion was short-lived. Sikander Lodi brought the entire Province of Tirhut under the Imperial Rule. Unfortunately, this supremacy of Delhi Emperor lasted only till about 1527 A.D. when the Oinīvāra dynasty was overthrown by Nasarat Shah of Bengal who established his sway over them. Mithila passed out of the hands of Bengal Kings after the death of the last independent king of Bengal, Mahmud Shah.

The first two Moghul Emperors were too busy in consolidating their position in Delhi to have found time to take care of Mithila. In 1547 A.D. probably Sher Shah occupied the fortress of Hajipur, for Humayun is said to have ordered Mirza Hindal to capture it. The Pathan adventurers continued to occupy an important position there and in about 1560 (?) Akbar is said to have personally supervised the subjugation of Hajipur and the suppression of the Pathan leader Daud Khan, though it appears that the latter continued to be in possession of the fortress and had to be punished for it later on.

During these years, it appears that one chief of Simron (or Sugāma ?) called Gajapati, probably the grand-father of Dhruvasiṁha of Bettiah, fought against Maithila Mahārāja Rāghavasiṁha, because of his prominence in some of the military activities. But Hajipur formed the base for all the Imperial operations in Bengal, Orissa and elsewhere. Later, Akbar conferred Hajipur on A'zam Khan who embraced his new religion (Din-Ilāhī), though fresh rebellion arose there and Todarmall had to be sent to supress it.

The great General of Akbar, Man Singh, was appointed Governor of Hajipur along with Bihar and Patna in 1560 A.D. and in about the same time the Malial (Sirkar) or Tirhut had been conferred on Maheśa Ṭhakkura.

"Though we know that Tirhut used to be mentioned separately not only from 'Bihar' but separately even from Hajipur and Champaran, it seems Tirhut was not governed separately from Patna and Bihar after Emperor Jahangir's time (1605–1627 A.D.). There is no mention of revenue of Tirhut separately from that of Bihar in the time of Shahajahan"[23].

The revenue of Mithila 'Sirkar' were divided by Todarmall as follows :

Name of Sirkar in Mithila	*Area*	*Revenue*
Champaran	85,711 bighas	Rs. 1,37,835
Hajipur	4,36,963 bighas	Rs. 6,33,276
Tirhut	2,66,474 bighas	Rs. 4,79,494

They were revised during Aurangazeb's reign in 1685 A.D.

Name of Sirkar in Mithila	*Revenue*
Champaran	Rs. 2,10,151
Hajipur	Rs. 10,29,309
Tirhut	Rs. 7,69,287

and in 1732

Name of Sirkar in Mithila	*Revenue*
Champaran	Rs. 2,40,603
Hajipur	Rs. 11,33.185
Tirhut	Rs. 7,37,080

It appears that one Mirza Khan was the Fauzdar of Darbhanga. He was followed by Masum Khan, Nasavri Khan and others. There was therefore more or less complete subordination of the province under the control of the officers of Moghal Emperor and that it was considered to be a part of Subah-i-Bihar. The Subah was presided over at Patna by a

23. Singh *op. cit.* p. 94

Deputy Governor (Subedar) of Bengal-the Governor (Nawab) being at Murshidabad.

During the middle years of the Oinīvāra Dynasty and the last year of the House of Khaṇḍavā Maithila Rulers made glorious bids for independence. They failed in their attempts primarily because there was no one among them capable enough to plan an efficient system of administration. The Rajas were content with waging wars, with their dynastic affairs generally – they rarely planned anything ambitions regarding the consolidaiion of their political and administrative hold over their territories.[24] They were Scholars and poets themselves and most of them were great patrons of learning and art, and under each ruler several scholars and poets had flourished. Everyone of them caused to be dug big tanks like lakes and laid foundations of important cities after their names. They gave away in gift numerous villages and large properties to the deserving. Some of them tried to establish a well-organised court and an Army. But beyond planless use of arms, they did not think out measures for the perpetuation of their kingdom as independent. Except Śivasiṁha nobody appears to have struck independent coins. Of course, a very great responsibility for the final fall of the kingdom must be attributed to the last kings who were not only incompetent but became surrounded by equally incompetent and weak advisers.

24. As an evidence of an independent Maithila court till about 1794 one may refer to the judgement of Sachala Mishra written in Sanskrit that was found and edited by the late K. P. Jayaswal in *JBORS* Vol. VI p. 54–68. Mm. Sachala Mishra was the Chief Judge of Mithila under Mahārāja Mādhavasiṃha. After the permanent settlement and the reduction of the principality into a mere zamindari, the independent Maithila Judiciary also came to a close (see Privy Council Judgement—6 Moore's Indian Appeal cases 164—quoted in *Ibid*).

APPENDIX – I

The Chronology of Khaṇḍavalākula Kings

The exact date of individual Kings of Khaṇḍavalākula have been given in different works in slightly varied manner. Below are given the majority of these opinions, and the synchronism that we have adopted :

Names of Kings	Our Synthesis	Hunter	Dist. Gaz.	S. N. Singh	Cheta-Natha Jha	Mm. Bakhshi	Khanda Valakula Vinoda	Dohā Vali by Syama Kavi
1	2	3	4	5	6	7	8	9
1. *Maheśa Ṭhakura* (1557/70/1	14 yrs. d.	1558	16th cen.	13	13	12/24	14	14
2. Gopala Thakura (1570/1–83/4)	13 yrs. d.	1585 –27		12	12	2	13	13
Hemāṅgada Thakura						1		
Achyuta Thakura						½		
Parmananda Thakura						9½		
3. Śubhaṅkara Thakura (1583/4–1619–20)	36 yrs. d.	1607		?	36	36	36	36
4. Purushotama Thakura (1619/20–1625/6)	6 yrs. d.	35 1642		24	6	7	6	6

1	2	3	4	5	6	7	8	9
5. Nārāyaṇa Thakura (1625/6–1643/4)	18 yrs.				18	18	18	18
6. Sundara Thakura (1643/4–1670/1)	27 yrs.	20 d.	1662	27	27	27	27	27
7. Mahinātha (1670/1–1692/3)	22 yrs.	22 d.	1684	22	22	22	22	22
8. Narapati Thakura (1692/3–1703/4)	11 yrs.	16 d.	1700	10	10/11	10	11	11
9. *Rāghava-siṁha* (170/4–1744/5)	36 yrs.	36 d.	1736	39	39	39	36	36
10. Vishnū-siṃha (1739/40–1744/5)	5 yrs.	4 d.	1740	4	4	5	5	?
11. Narendra-siṃha (1744/5–1760/1)	16 yrs.	20 d.	1760	27	27	16	?	?
12. Pratāpsiṃha (1760/1–1775/6)	15 yrs.	16 d.	1776	?	15	15		15

1	2	3	4	5	6	7	8	9
13. Mādhava-siṃha (1776–1808)	32 yrs.	32 d. 1839	32	22	32	32		33
14. Chhatrasiṃha (1808–1839)	31 yrs.	31 d. 1839	31	32	32	31		
15. Rudrasiṃha (1839–1850)	11 yrs.	11 d. 1850	?	11	11	11		
16. Maheśvara śiṃha (1850–1860)	10 yrs.	10 d. 20-10-60	1866	10	10	10		
17. Court-of-wards	18 yrs.		20	20	20	?		
Lakshmiśvara siṃha (1878–1898)	20 yrs.			18	18	20		
18. Rameśvara-siṃha (1888–1929)	32 yrs.					32		
19. Kāmeśvara siṃha (1929–1962)	33 yrs.					1929 A.D.		

APPENDIX — II

The Family Tree of the Khaṇḍavalākula

Gaṅgulī' Sambhūta Gaṅgādhara Jha

Vijīpurusha

Vīra Jha | Nārāyana Jha

Śulapani Jha

Hale Jha | Sain Jha (Sankarshaṇa Thakura who won a village in Khaṇḍvā, Distt. East Nimar)

Bhadreśvara Thakura | Damodara Thakura | Nilkantha Thakura | Śrikantha Thakura | Vaikuntha Thakura | Dhyānakanta Thakura

Shyamakanta | Nityānanda | Gaṅgeś-vara Thakura | Devadanda Thakura | Haridatta Thakura | Harikeśa Thakura

Haleśvara Thakura | Chakreśvara Thakura | Pakshiśvara Thakura

Padmanābha Thakura

Jannapati Thakura

Umāpati Thakura | Senāpati Thakura

Śripati Thakura "Dube" (At Bhaurā) | Lakhu Thakura | Mahinatha Thakura

Harapati Thakura | Narapati Thakura | Chandrapati (Chana Thakura)

Mm. Mahādeva Thakura (alias Thegha Thakura) | Mm. Bhagīratha Thakura (Alias Maha Thakura) | Mm. Dāmodara Thakura | Mm. Maharaja Maheśa Thakura (founder of Khaṇḍavalā dynasty)

1. Mm. Maheśa Thakura (Founder of the Dynasty) (1557-1570/1)

Ist wife | Second wife | Third wife | Fourth wife d/o Ratnapati Jha

Anikyadevi Shikha Mishra | Mathurādevi m. to Shekhu Mishra

Ramchandra Thakura | 2. Gopala Thakura (1570/1-84) | Achuta Thaura | Paramananda Thakura

Hemangada Thakura | Kumudini Devi

First wife Purushottama — 9-20-1625/6) | Second wife | Third wife

Śankara Thakura | Raghurama 5 Thakura

Narayana Thakura 5/26-1643/44) | Rama Thakura | Shyama Thakura | 6 Mm. Purandara (Sundara Thakura) (1643/4–1670/71)

Raghu Thakura as Lal Thakura)

7. Mahinatha Thakura (1670/1-1692/3) | 8. Narapati Thakura m. Urvaśi (1692/3–1703/4)

Apati Thakura | Bhavadeva Thakura | Gunananda Thakura

Ekanatha Thakura

Raghavashiṃha (8/4-1739/40) —anatha Thakura | Śivanandana Thakura | Raghunandana Thakura | Nanda Kumar Thakura ana siṃha

1st. m. Rāghavapriya | 2nd. m. Rāghavakāntā

10. Vishnusiṃha (1739/40-1744/45) | 11. Narendrasiṃha m. Rani Padmavati (sister of Prithivi Jha) (1744/5-1760/61)

—ikyanan Thakura | Narayana datta | 12. Pratapasiṃha (1760/1-1775/6) | 13. Madhavashiṃha

—Krishna | 14. Chhatrasiṃha (1808-1839) | Kirtisiṃha (Madhubani Deōrhi) | Govindasiṃha (Raghopura Deorhi) | Ramapatisiṃha (Pachahī Deorhī)

Tarapatisiṃha | 15. Rudrasiṃha (1839-1880) | Basudevasiṃha

Maheśvarasiṃha | Guneśvarasiṃha (4 sons Anadapura Deorhi) | Natreśverasiṃha

Lakshmīśvrasiṃha Court-of-wards | 18. Rameśvarasiṃha (1898 1929) | Ekaraneśvar-siṃha | Janeśvara-siṃha

19. Kameśvarasiṃha (1929–62) | Viśveśvarasiṃha

PART TWO

CULTURAL HISTORY

(C., A.D. 1097 to 1527)

PART TWO

Cultural History of Mithila

CHAPTER V

Religion and Philosophy

SECTION: 1

RELIGION

Introductory

BEFORE we discuss some of the main features of religion here, it is necessary to state that the ultimate end of our life is to achieve the four values of life, namely, Dharma, Artha, Kāma and Moksha (Chaturvargan). The ultimate end is the achievement of Emancipation, Bliss, Highest Happiness etc., as it is called. All that lead to that ultimate end is conducive to the good of people. So every individual should undergo a discipline in order to achieve success in the realisation of the four values of life. All that is done by a human being in life is to achieve anyone of the above mentioned four values of life. The daily or the occasional activities of life included under Religion should also be understood in the same light.

Religion is the most important and vital factor in the life of an individual. It is no matter what religion one follows. The aim of all religions is practically the same and so it is found that several of the factors of one religion are also found in others. This shows that obedience to religious activities is common to all nations. So the religious thoughts and feelings of a period find their place in the literature of

that person or nation. Hence the literature of a particular period also helps to understand the religion of the people and the society of that period. Hinduism had grown through a process of slow and steady evolution. It is true to say that the Great Śaṅkarāchārya has given a crushing blow to the heterodox schools of thought on the ideological and metaphysical side and made way for a full fledged rival of popular Hinduism. But it may also be pointed out that as Buddhism or Jainism are products of Indian mind, they also represent the feelings or religions of India. India being a wide country does possess many religions which are all Indian in nature.

Whether Vedic culture was prevalent in whole of Mithila before the reign of Videgha Māṭhava or not there is abundant material to establish the extremely Brahmanical character of the people thereafter. The strong belief in the *Varṇāśrama-dharma* and in the traditional Hindu Gods are, therefore, quite natural in them. There has been never any particular sectarian movement (Saṁpradāya) or religious order in Mithila. She has followed and even to-day maintains the old Vedic religion in many aspects.

The most important and striking point, which is being found during this period in the Brahmanical religion which triumphed over Buddhism, is centered in the devotion to the Supreme being worshipped mainly in its triple form of Brahmā (the creator), Vishṇu (the preserver) and Indra (the destroyer) later called Śiva. But gradually it has been observed that people forgot Brahmā and he was replaced by Śakti. Thus the three main deities that have captured people's minds later on, even to-day are Śiva, Vishṇu and Śakti but they have equally valued these as capable of giving supernatural rewards. 'The fundamental idea behind all the sectarin forms was the worship of a Personal being, or his incarnations, an essentially monotheistic idea'. Mithila was a stronghold of popular Hinduism coming down from the Vedic days. The Maithilas were too orthodox as they are today. A Maithila generally has the three fold marks on the forehead representing the following symbols—the horizontal lines, marked with åshes (*bhasma*) represent devotion to Śiva ; the white vertical *chandana* representing the faith in Vishṇu and the red *sandal* paste or vermillion

representing veneration for Śakti.[1] It was a great centre of Śiva, Vishṇu and Śakti. Not only this, the tantric form of beliefs and practices connected with Śakti worship have also moulded the Maithila culture of the people. The newly discovered inscriptions and other archaeological finds along with the literary sources clearly show that not only the above cited gods and goddess are worshipped in Medieval Mithila along with their consorts but Rama and Krishna i.e., the incarnations of Vishṇu, Sūrya, Kārtikeya, Balarāma, Hanumāna etc., are also given due respects. Thus, we find that there was a multiplicity of Gods and Goddesses in the religious life of Maithilas. The Maithilas were not misled by this multiplicity, for they knew that after all, these various gods or goddesses are the various aspects of one and the same Godhead, called Paramātmā or Brahma. or Iśwara, as preached in the Vedas and later literatures. This idea can be very well substantiated by the following verse found in the *Sāttvikakathā* of Vidyāpati's *Purushaparikshā* :

> Vishṇum keapi nivedayanti Girijānātham cha kechittathā
> Brahmāṇam prabhumālapanti bhuvane nāmnaiva bhedohyam,
> Nirṇītam munibhiḥ satarkamatibhiśchadviśvamekeśvara–
> Ntachchintāparamānasam tvayi punarbhinnā kutobhāvanā.

The worship of Śiva is found in Mithila in its purest devotional aspect. The only national worship started comparatively recent times (by Mahārāja Hemāṅgada Ṭhakura) is *chaurachana* (*chaturthī chandra pūjā*) observed on the chaturthī of Bhādra Śuklapaksha and is mainly a worship of Chandra found on the forehead of the Lord Śiva. Both the *Chaturdaśī-vrata* and the *Ekādaśī-vrata* are very common, particularly among the ladies of Mithila. The scholars also devoted their time in writing books on Vishṇu or his incarnation and Śiva. Thus, Govinda Ṭhākura and his brother Chaṇḍeś–vara Ṭhakura wrote *Govinda Mānasollās* and *Śaiva Mānasollās*. The first work deals with various kinds of worship of Vishṇu (Govinda) while the latter deals with Śiva worship. The worship of one earthen lingam (Pārthiva) of Śiva and on special occasions thousands or even lakhs of

1. J. K. Mishra : *History of Maithili Literature*, Vol. I, 21 ff.

Pārthiva Śiva lingam is a special feature of Mithila. Maithilas are fully convinced that Śiva alone can ultimately award salvation-*moksha*. The faith is so much rooted that in the beginning of every important religious function on the worship ot Pārthiva Śiva has become a common practice. Again, in every village we have more than one Śiva temple. Some of the most famous old Śiva temples from the days of Chaṇḍeśvara Ṭhākura, are Kapileśvarasthāna. Madaneśvarasthāna, Sītānātha (at Jayanagar), Śri Jaleśvara (Vill. Bhari), Hariharasthāna (Janakpur), Kapileśvarasthāna, Ugananātha (Davanu, mihila), Bhairavanātha (Raj Kund, Muzaffarpur), Haleśvara (Sitamarhi), Chaṇḍeśvara (Darbhanga), Kuśeśvara (Rauta, Hirani, Darbhanga), Singheśvara (Madhepura, Saharasa), Būḍḍhānātha (Bhagalpur), Ajagavīnātha (Sultanganj), Sundaranātha (Purnea), Kamadanātha (Darbhanga), Goivinātha (Monghyr), Ksīreśvara (in nepal Kauradi), Ugranātha (Bhavānipur), Mukṭeśvaranātha (Ganaulī) etc.[2] There are numerous passages in the works of Maithila scholars and in the gift deeds of Maithila kings (from the line of Janaka who is supposed to have got the Mahādeva's bow) which prove the important influence that the devotion of Śiva exercised upon Mithila. Most of the devotional songs in Maithili are written on Śiva called Nachārīs or Maheśavānīs. We shall have occasion to refer to the fame of these songs recorded in a work like the *Ain-i-Akbarī*. It is but natural that people of Mithila are outwardly more devoted to Śiva than to Vishṇu, though the latter also in no way neglected in their worship. These songs of Śiva have been divided into two categories Nachārīs and Maheśavānīs. Nachārī is purely devotional hymns whereas Maheśavānī deals more or less with the married life of Hara and Gaurī.

There is, however marked paucity of any proof indicating the award of worldly *Siddhis* by Lord Śiva directly to his devotees. Such awards are, however, very common from the devotion of the Śakti regarded as his consort. The reason probably is that the 'little' *Siddhis* that could be

[2]. See Genaral views of some of these temples in later chapters.

attained by the devotees of Śakti were looked down as compared to the final salvation which Śiva alone was considered to be able to award.

Śākta

Mediaeval Mithila had a number of Śākta scholars and writers. In fact, Śakti worship was universally prevalent even in mediaeval Mithila. We have a host of points to record as the outward sign of the greater prevalence of Śākti worship in Mithila than the Śiva worship : such as some of the Mithila's greatest religious men have been associated with Śakti : from amongst whom Devāditya (Vidyāpati's predecessor), Vardhamāna Upādhyāya ; Madan Upādhyāya of the Phanivāra family at Mangarauni, who is reputed to have made the Goddess serve him in-every affairs. Every householder must have the *gosāuni* in his house and he must sing for Her or offer sacrifices and worship to Her on every auspicious occasion. The authors of several Tantra works are known to have been written by Maithilas. Harinātha, Śridutta Upādhyāya, Vāchaspati Mishra's work- Vidyāpati's *Durgābhaktitaraṅginī*, Govinda Thakura's *Pūjāpaddhati* Deva, nātha's *Tantrakaumudī* and *Mantrakaumudī*. Narasiṁha Thakura's *Tārābhakti-sudhārṇava* etc. etc. are some of them. Besides, thousands of Tantra Mss. are known to have been written in Mithilākshara e.g. Raj Library, Nepal lvii-*IXXXI* and public worshipped during the Dasahara all over the country even now-a-days. The Maithila child begins with the verse praying Śakti-[3]

> Sāte bhavatu supritā devā śikhara vāsinī
> Ugreṇa tapasā labdho yayā Paśupatiḥ patiḥ

Uchchaitha, Janakpur, Chamundāsthāna, Ugratārā's place. Varāhpur, Katyanīsthāna, Rajeśvarī etc., show the wideiy scattered Śaktipīṭhas in Mithila. Various matters in the every day life result for Śākta influence such as (a) the Aipana or Yantras etc. made by women before any auspicious place is fit for any sacred act. (b) *Jog* songs meant to attract the

[3]. cf. *Mithilāṅka* of *Mihira* ; Śashinātha Choudhary : *Mithilādarśana*.

husband, (c) documents of Jogatona (magic charm), and *Jhāṇḍaphuñka*, (d) such names as Tantradhārī, Tantranātha, Khaḍgadhārī. Tārācharaṇa, Ādyācharaṇa etc., (e) the belief in the existence of dains (dākinīs or witches) who are alleged to drive 'trees' and to walk over the ponds and rivers with the help of Śabarahāsya, (f) the sensuous character of the people (cf. *bhāva bharala para taruṇī*) the vogue fish and meat (sacrificed to the Goddess), the offering of sweet rice (*pātaḍi*) to Śakti and feeding virgins (*Kumāri bhojana*). On all sorts of auspicious occasions, the wide belief in the efficiency of Japa and mantras, the use of red marks on the forehead or the red apparels, and various such other small matter.[4] (g) the Tantric character of Maithili script and Mithila's geography.[5] especially the Āñji. (h) the important villages and families especially devoted to Śākta tantra such as Harinagara, Mangarauni, Koilakha, Uchchaiṭha, Bangāma etc. (i) the *māṭrikā* pūjā and Dīkshā (*Ishṭamantra*). (j) Proximity to Nepal and Tibet (cf. the tradition that the old Durgāsthāna in Mangarauni was caused by a Lama),[6] (k) Vogue of Tantric.

The *Śaktisaṅgamatantra* c. 16 th century A.D. gives one Gauḍa mārga from Nepal to Kalinga - (*chaturthapāṭala* p. 41) and more information is given in Mithilākhaṇḍa of *Yamalatantroddhāra.*

Mr. R.P. Chanda[7] along with other thinks that Śaktism originated in the outer Aryan belt (Bengal, north Bihar, Gujerat etc.). In this connection he quotes a traditional verse which says that the Śakti cult was revealed in Gauḍa, popularised by the Maithilas, here and there prevails

4. cf. Vidyāpati's *Durgābhaktitaraṅgiṇī*

5. cf. *Varṇoddhāratantra*, and *Kāmdhenutantra* quoted in the Bengali edition of *Viśvakosha*

6. cf. the *Mithilātantroddhāra.*

7. *Indo-Aryan Races*, p. 122 ff.

in Maharāshṭra and disappeared in Gujarat'.[8] In Mithila, the ladies perform *Sābara* rites, the *mānsahārī bhojana* of the Maithila people generally called *prasādam*, the predominance of Tantric belief of the Maithilas, the *mātrikāpūjā* at the time of any important religious function such as *upanayanam*, *vivāha* and the importance attached to the *gosāunighara* – all these point to the importance of Śakti.

No clear and systematic view of how Śakti cult came and spread in Mithila is possible at this place. Buddhistic monasteries and central place in south of Mithila and its possible influence at the decadent stage are some of the factors in its spread. Except a few pockets of Buddhism in Mithila, it has completely done away with. Buddha was absorbed as one of the ten avatāras. So Chaṇḍeśvara in his *Krityaratnākara* has specified a day for Buddha's worship. The Mahāyāna Goddess Tārā had acquired immense importance by Maithilas and she became *ishṭa devī* of several families either in the form of real Tārā or her other forms like Ekjaṭā, etc. Though Jyotirīśvara has denounced the Buddhists in strong words.[9]

There is a traditional verse for Maithilas which say that :

Antaḥ śākttā bahiḥ śaivāḥ
Sabhā madhye tu vaishṇavāḥ

Vaishṇavism

The Vaishṇavism of Mithila differs very much from that of other parts of India ; it is free from all secterial spirit (except in the case of certain Mahanthas). We have actually speaking nothing like Maithila Vaishṇavism School. But it should be noted that a number of Vaishṇava festivals and Umapati's beautiful and charming songs of Rādha-Krishna and the writings of the *Bhāgvata Purāṇa* by the poet laureate Vidyāpati clearly

8. Gauḍe prakāśitā vidyā Maithilaiḥ prabalīkritā
Kvachit kvachit mahārāshṭre gurjare pralayam gatāḥ.

9. *Bauddha paksha aisana āpātabhīshaṇa*

speak the Maithilas attachment towards Vaishṇavism. The Śrīkhaṇḍa pasted on the forehead, the worship of Sāligrāma (Sālīgrāmī being at the western boundary of Mithila), the observence of Vaishṇava fasts and festivals, the vogue of the *Bhāgavata*, the *Harivaṁśa* and *Brahmavaivarta Purāṇa* etc., all these clearly points the influence of Vaishṇavism. But it is not so prominent as the Śaiva or Śākta cults. However the scattered images of Varāha, Vishṇu, Kamalāditya, Lakshmīnārāyaṇa, Garuḍa, etc., throw some light on the Vaishṇavism in Mithila. The vertical *śveta chandana* on the forehead of Maithila represents his faith in Vishṇu. The *Bhāgavata, Harivaṁśa* and *Brahmavaivartapurāṇa* are recognised for religious functions. The Sāligrama is worshipped in every house even today.

In most of his books Vāchaspati Mishra pays obeisance to Hari or Krishna, whereas in his *Tithinirṇaya,* an inovation to *Paramātmā* has been done. The contemporary writers of Vidyāpati have also paid obeisance to Vishṇu, Hari and Krishna. Dr. Subhadra Jha feels that in his devotional lyrics, Vidyāpati utilised the knowledge of Vaishṇava scriptures and Krishna becomes an avatāra or incarnation of Vishṇu. Vidyāpati did not find any distinction between Vishṇu and Śiva. So he says: *Eka śarīra lela dui vāsa, khane vaikunṭha khanahī kailāśa.* Also another example can be quoted: *mana jayadeva Hariharaka dāsa, nilakanṭha Hari purathu āsa.* Vidyāpati wrote an almost all the theme of the Gods except Sūrya and hence he cannot be called a *Smārta panchadevopāsaka.*

Harihara

The Maithila coucept of Mahādeva and Vishṇu in the form of Harihara has been very beautifully described by Vidyāpati in one of his songs viz.

Khanahari khanahara bhela tua kalā, Khanapati basana khanahi bagha chhalā.
Khanapañchānana khana bhuja chāri, khana śaṅkara khanadeva murāri.
Khanagokula bhae charābathi gāya, khana bhīkha māṅgiya ḍamaru bajāya.
Khana govinda bhae dī mahādāna, khanahin bhasama dharu kanhokāna.
Eka śarīre lela dui vāsa, khana vaikunṭha khanahi kailāśa.
Bhanahi Vidyāpati viparita bānī, o nārāyaṇa ō śulapānī.

Snake worship :

During this period Manasāpūjā or surasa appears to be very common. It was also known as Vishaharikapūjā[10]. For this earthern images were made. Dr. S. B. Dasgupta feels that it represented the struggle of decaying śaivism against the growth and spread of śaktism.[11] The present *Bihulā* songs in Mithila confirms that the snake worship is very old. The *Nāga Panchamī* is observed with serenity. The aim of snake worship is to ward off a manifest danger. Even now in the month of

10. Vidyāpati says in *Vyāḍi-bhakti-taranginī* :

Lakshamīdhareṇa naurdhattā yasminmadhukarābhidhā,
Tasmān manoramān navam kritvā tatra prapūjayet.
Mriṇamayim pratimām kritvā devatādyaiḥ samāvritam,
Ghaṭgayittvā vichitrām cha pūjayet gītanartanaiḥ.
Sannidhau bhūtanāthścha vipulāyaśchanartanaiḥ,
Ye Ye samāgatedrashṭum tānstutatsthāna prapūjayet.
Brāhmaṇan-mādhavam rudram vāṇim lakshmīm cha parvatīm,
Kārttikeyam gaṇeśam cha kālīyam pannagāshṭakam.
Jaratkarumāstīkam cha martye chandradharam tathā,
Tatpatnīm vipulam chāpi śrīdharakhyām dvijam tathā.
Yaśodharam cha daivajñam karṇadhāram cha durlabham,
Agregaṇeśam naukāyāḥ patrīnashtau mauohārān.
Bhāndariṇam charitradharān madhyeagre mūlake tathā,
Lekhyām(tu) rajkīm chaiva sugandhaścha tathā parām.
Sureśvarīm tathā durgām devīm dikshu samantataḥ
Indrādilokapālānścha sāyudhāna sasvavāhanān.

Vidyāpati has also stated that '*darśanaścha vichitnayā vagdrishṭiharaṇam bhavet, nāgo nāmnā cha Gauhārī vikhyātā sā mahītale*'.

11. S. B. Dasgupta : *Obscure Religious Cults*; Introduction p. XXXI

Āshāḍha śuklapaksha maithilas tie *isaragadakajaḍī* on their hands to save themselves from the snake. It is called *pulikamūlabandhanam*.[12]

Several books on the methods and procedure of the Tantric worship in Mithila were written during this period. Maithilas were considered to be the greatest, Śaktas and Mithila was one of the important *Śakti pīṭhas* of India. There are many sites in Mithila viz. *Ugratārāsthāna* at Mahesi, *Katyānīsthāna, Jayamangalā* (Monghyr), *Uchchaiṭha, Janakpur, Chāmuṇḍā-sthāna, etc.* They are connected with the Tantric cults. The worship of Jvālāmukhī Chaṇḍī, Tārā, Kalī, Durgā, etc., are popular goddesses even in modern Mithila. According to Rudrayamāla a lady can be a Guru in Tantric performance and even now an adult has to take *ishṭamantra* from his mother or some closely related lady of the same family and without getting this Dīkshā, there are certain religious tantric functions where he cannot take part in it. As stated elsewhere a Maithila is *antaḥ śāktaḥ*, so we find in every household first verse which is taught to a small child is about the praise of śakti. In every house we have a Gosāuni and for any function Aipana is done. Besides the headgear of the Maithila known as *pāga* has a tantric belief and feeding of Kumaris after *pātaḍi* ceremony on all religious functions is a sort of śakti pūjā. Worship of Śivalinga, the mātrikāpūjā, the nainājogina etc. are some other forms of Śakti pūjā. In Maithila there were two prominent sects of the Tantric cult viz. Dakshiṇāchāra and the Vāmāachāra. Dakshinā-chāra was very much prevalent in Mithila and probably there were innumerable sādhakas.[13] In the *Kālikāpurāṇa* (61. 21–22) there are two verses which refer to the festivity which included sexual intercourse. Chaṇḍeśvara

12. *Pulikamūlabandhana-mantra* :

'Śuchisitadinakaravāre karamūle baddhapulikamūlasya
Nāgāreriva nāgāḥ prayānti kila dūratastasya'. Akritvā
PuliKarbandham prāyaśchittiyate naraḥ, chaturmāsye vyatite tu
Muktistasya karād bhavet.

13. Umesha Mishra : *Maithila saṁskriti O sabhyatā*

in his *Krityaratnākara* says that in the *udakasevāmahotsava* which is practically of the same nature, it is necessary to please the goddess, one should behave decently and to talk politely.

Sūrya

The discovery of the images of Sūrya in a number of places and the existence of the old Sūrya temple at Kandahā (District, Saharsa) prove the worship of Sūrya. This temple has an inscription belonging to the time of King Narasiṁhadeva, of the Oinīvāra Dynasty. This inscription is very important as giving an epigraphical evidence of the Sun-cult. The worship of Brahmā has a popular saying '*ḍāli jhāḍi Brahmāka pūjā*' in Mithila for hundreds of years. This means that after worshipping all the gods whatever remains in basket,- *patram pushpam* is given to Brahmā for worship. Besides there is another inscription of Sūrya as well as its image found at Anharā Ṭhārī which also confirms the Sūrya worship. Chhaṭi (Sūrya worship) is the most important festival for the Maithilas. Ladies perform *shāḍamasikaravi* for the health of their children. *cf. Mārgamāsīya śuklapakshīyaprathamaravivāsarādau ravivr atārambhaḥ,Vaiśākhamāse tachchhuklapakshīyāntimaravivāsare tadvratavirama iti smritipurāṇam.*

Nāthasiddhas

In Jyotiresvara's *Varṇaratnākara*, we find that Brāhmaṇa devotees of Śiva, Śakti and Vishṇu see with contempt certain ascetic sect of Sadhus in the 14th century. In this book the author has described 74 out of 84 Nātha siddhas headed by Maṇinātha and Gorakhanātha. The following are the names of Siddhas mentioned in his book :

Silānatha, Gorakshanātha, Chauraginātha, Chāmarīnatha, Tantipa, Halipa, Kedāripā, Dhoṅgapā, Dāripā, Virupā, Kapāli, Kamāri, Kāmhakaṇa, Khala, Meshala, Unmana, Kāntali, Dhovi, Jālandhara, Doṅgī, Makhavaha (Saraha), Nāgārjuna, Dauli, Bhishaṇi, Achiti, Champaka, Medini, Cheṇṭasa, Bhūsuri, Dhākali, Kūjī, Charppaṭi, Bhāde, Chāndana,, Kāmari. Karvata, Dharmapā, Pataṅgabhadra, Pātalibhadra, Pālihita, Bhaṇḍa, Mino, Nirddaya, Savara Sānti, Bhartrihari, Bhisana, Bhaṭi. Gagaṇapā, Gamāra, Mendra. Kumari, Jīvana, Aghosadhara,

Girivara, Sīyarī, Nāgavatī. dhibharaha, Sāraṅga, Magaradhaja, Achita, Vichita, Nevaka, Chātlā, Nāyana, Bhīlo, Pāhila, Pāsala, Kamala, Kaingari, Chipila, Govinda, Bhīma, Bhairava, Bhadra-Bhramari, Bhūrukuṭi (pp. 57–58). In the *Tantramahārṇava*, it is said that there are eight nāthas residing in eight directions and they are : Gorakhanātha (east), Jālandhara (north), Nāgārjuna (south), Dattātreya (west), Devadatta (south-west), Jaḍa Bharata (north-west), Ādinātha (Mid-land), and Matsyendranātha (south-east). Vidyāpati in his *Gorakshavijaya nāṭaka* has given a beautiful story on this theme.

It will not be out of place to state that the Nātha cult and the Siddhas were very popular in the 14th and 15th centuries in Mithila.

Conclusion :

To conclude, the religion of Mithila is predominately Smārta, but Śaiva and Śākta influences on literature predominate. It wil lnot be out of place to state that Maithila's minds have captured the three main deities viz. Śiva, Śakti, and Vishṇu but they have equally valued these as capable of giving supernatural rewards. Thus in a nutshell we find that Śaivism, Śāktism, Vaishṇavism and other minor cults e.g. Nātha Siddhas, snake worship, tree worship etc. were also prevalent during this period. However, the worship of Śiva or in the form of Linga was most popular and this is the reason that we have fonnd a number of stone sculptures of Śiva-Pārvatī in Mithila in numerous poses. The worship of Mahishāmardini, Durgā and Saptamātrikās was also not unknown. Vishṇu's association with Lakshmī is evident from Bhagwanpur sculpture whereas Vishṇu's *garuḍa* is seen through the remains discovered at Āsi (Matiahi). A well to do Maithila feels its duty to dig either a tank or well for his future life. Thus we find so many tanks in Mithila. After digging the tank, he constructs a Śiva temple also on the bank of the tank. Though it is not necessary that the temple should be constructed in bricks. Hence still we find remains of Śivalingas kept in Hut type temples.

Their marks on the forehead are represented by sacred ashes representing devotion to Śiva, the long stretched white sandle paste refers

to the devotion to Vishṇu, and the *Rakta chandana* mark representing his devotion to Śakti as already stated earlier. The sacrifice in the name of Tantric mother goddess viz. Bhagwati was popular. On all auspicious occasions people visited the holy places. Religious toleration was there.

APPENDIX

Importance of Tulsī Plant :

A Vaishṇava is defined in the Skanda Purāṇa as *'Yasya dīkshāasti Vaishṇavī'* but in Mithila Vaishṇavī Dīskhā is not prevalent. In every Maithila house, Tulasi is planted simultaneously with the new grihavāstupūjā. For, it is said that house is not a house where there is no Tulsi plant (*na grihe grihamityāhuḥ Tulsi grihamuchyate*). Any gift which is given to a brāhmaṇa or even to the god or goddess cannot be given unless until Tulasi leaf is kept on it. Even now-a-days there is a custom that at the time of the death, the body of the dying person is brought and kept in the open court-yard near the Tulasi plant. This practice is prevalent in all the families, whether he is a poor or rich. No where in India this custom will be found. Besides in Mithila practically all the ladies of any caste will worship Tulasi plant in the morning and then only any other worship will be done. Similarly in the evening after showing 'deep' (lamp), a Maithila family will lit the lamp in the house or the devamandira. Thus it could be observed that Tulasi plant has to play a great role in the general life of the Maithila family. Hence the saying that a Maithila is a Śakta or Vaishṇava or Śaiva is not correct. He is *Antaḥ Śāktāḥ bahiḥ Śaivāḥ Sabhāmadhye Tu Vaishṇavāḥ*. A Maithila will first worship his Kuladevi (Śakti), then Bhgawāna (Vishṇu) and then Bābā Vaidyanātha (Śiva).

Pahine je notu gharaka gosauna, takhana notu bhagvāna,
Takhana je notu bābā vaidynātha, takhana notu anya devatā.

SECTION : 2

PHILOSOPHY

Introductory

'IN India the problems of philosophy and religion have occupied for ceuturies an important place. While the leaders of philosophy have attempted to solve the riddle of existence, the teachers of religion have sought to supply us with an ordered scheme of life.'

Mithila is known not to India but throughout the world as a land of Philosophers. The Nyāya system of discipline made Mithila internationally famous. The court of the Philosopher King Janaka was full of philosophers. Yājñvalkya and his consort Gārgī have contributed a great deal to the Upanishads and subsequently to Indian philosophy. The climate and atmosphere of the country is such that since the time immemorial the Indians, particularly Maithilas. have used their full vigour in understanding the mysteries of *Satya* and *asatya, śreyas* and *preyas*, *niśreyas* and *abhudaya*, *priya* and *apriya*, *c'ietnā* and *jaḍa*, *sukha* and *duḥkha* etc. Maithila has contributed a lot in understanding the philosophies of Jainism, Buddhism, Nyāya Prāchina and Navya,

Pūrva and Uttara Mīmāmsā mainly and also to other schools to some extent. The growth and development of Nyāya and Mīmāmsā schools may easily be attributed to Mithila alone. It was characteristic of Maithila Naiyayikas to give Dārśanic approach to all problems of life including education. It will be not too much to state the view of D. C. Sen that the light of learning came to Bengal from Mithila. The views of O'malley has to be accepped, that the history of Mithila centres round the court engrossed in luxurious enjoyment of literature and learning.

Although the origin of Jainism and Buddhism is in Mithila but we find that as they did not acted in later years according to the Upadeśa of their founders and so morally and philosophically they became nāstika. Hence Nyāya, Mīmāmsā and other schools sprang to shake off other roots from the land of their origin. If Buddhism and Jainism would have followed the correct path showed by the teachings of the Lord Buddha, I am sure these religions must have contributed more to the philosophy of the country. Later, Buddhists started attacking the main principles of the Hindu thoughts and then there was a reeiprocal on the Buddhism. This religio-philosophical quarrel between the two thoughts is the origin of the schools of Nyāya and Mīmāmsā. As the Buddhism flourished on the very border of Mithila and as the formers' attack was mainly directed against the contributions of the Maithila scholars, the schools of Nyāya and Mīmāmsā had their origin in Mithila.

At this time there was peculiar system of examining a student after its completion of education. It was known as *Śalākāparīkshā*. By this method the student had to explain that page of the manuscript which was pierced last by a needle run through it. A disciple had to keep everything ready on the tip of his tongue. Another kind of test was *Shaḍayantra* which was very severe. The student has to reply satisfactorily in a public meeting to any question which is asked to him by any member of the public on any subject. Thus the institution of Upādhyāya, Mahopādhyāya, and Mahāmahopādhyāya were

graded degrees of seniority amongst the scholars.[14] Thus Maithila scholars made serious centributions in the realm of serious and scienfic subjects and developed a school of their own. Gaṅgeśa, Vardhamāna, Jaggadhara, Vāchaspati, Vidyāpati, Śankara Misru and Pakshadhara were some of those scholars. Various villages in Mithila, it is said, are associated with different branches of learning cf. *yajuāḍa* for the learning of the Yajurveda; *Rigā* for the Rigveda: *Athari* for the seat of the Atharvaveda; *Bhaṭṭasimari* or *Bhaṭṭapura* for the Bhaṭṭa school of Mīmāmsā; *Mao Behat* for the learning of Mādhyandiniśākhā etc. etc. Every house was a school by itself. Śridattopādhyāya, Harināthopādhyāya, Bhavaśarman, Indrapati, Lakshmīpati and others have great contributions in having such schools in their houses where all branches of literature and science were either written or compiled. Rarely scholars travel to the courts of rulers who were themselves great scholars.

Nyāya

Trying to trace the origin of the Nyāya School, it may be pointed out that the effect of the first preachings of the Buddha led people to leave their society and take to the life of a mendicant and follow his teachings. No doubt, the theme of the Buddha's teachings was very sublime and conducive to the general good of the people at large, his personal experience and method of expression were also very appealing. So it seems that all those who came in close touch with his teachings left the society and followed the lines of the Buddha. As almost all except the invalids took this life which turned the society into chaos. But as the teachings of the Buddha were not restricted only to the proper deserving enquirers after the truth (Adhikārī), most of those who turned into Buddhism were led away by sentiments which. of course, gradually fizzled out leaving the so-called enquirers to wander aimlessly in the jungles.

14. *cf.* Mm. Gangānātha Jha's Foreward to Keśi Miśra's edition of Sachala Miśra's Commentary on *Āryasaptaśati*.

They refused to return to the society, mainly for fear of being laughed at. They refused to hear arguments and appeal of the wise of the society.

This might have led Gautama to formulate the Sūtras, known as Nyāyasūtra, with the various methods of combating the fallacious arguments of the so-called followers of the Buddha. It was, therefore, that though the main aim of the school founded by Gautama was to achieve the true knowledge of the Ātman, yet he included the categories of *Vād* (discussion), *Jalpa* (disputation), *Vitaṇḍā* (wrangling), *hetvābhāsā* (fallacious reason), *chhala* (casuistry), *jāti* (futile rejoinder) and *nigrahasthāna* (clinchers), simply to fight against the non-believers like the Buddhists. The Gautama belonged to Mithila. A host of writers on Gautama's work hailed from Mithila, of whom Uddyotakara, Vāchaspati Mishra I, Udayana, Gaṅgeśa, Vardhamāna and many others may be mentioned here. It is believed by the scholars that almost all the works written before the 15th century A.D. on Nyāya were from the pen of veteran Maithila Scholars.

Vāchaspati Mishra I was also one of the greatest scholars of his time. He has written practically several commentaries on all the branches of Indian Philosophy. And so he is known as '*Sarvatantrasvatantra.*' It is said that he wrote *Tātparyaṭikā* after refuting the Buddhist scholars for protecting Nyāyasāśtra.

Udayanāchāryā of village Kariyana, District Darbhanga, was born in the 10th century. He has written an exhaustive commentary on *Tātparyaṭika* known as *Pariśuddhi*. The main aim of his writings was to refute the Buddhist philosophy. The author of this book has conducted scientific excavations at the birth place of this author. Culturally we found antiquities of that period but we could not throw any light on the life etc. of this scholar.

Jayanatabhaṭṭa who also belong to this period was an āstika Naiyāyika of his time. He was born in the 11th century A.D. During this period there were a number of philosophers who wrote several commentaries on *Nyāyasūtra* according to their own angles but keeping the orthodox views.

Most of their works are unpublished and so very little is known about their aims.

Navya–Nyāya

A number of books have been written on the Nyāya mainly the Navya Nyāya. The main aim of the prāchīna Nyāya was '*mukti*' i.e. salvation, whereas Navya Nyāya's main aim was '*sūshkatarka*'. One feel pleasure in reading Navya Nyāya and so students prefer to read Navya Nyāya than Prāchīna. By reading Navya Nyāya, the *būddhi* becomes very sharp and one becomes very intelligent in arguing logical subjects.

Gaṅgeśa Upādhyāya: It was in the 12th century A.D. that Gangeśa[15] was born in Mithila probably at a village Mangarauni in the district of Madhubani. It is said that he established his school at *Kariana* 19 Kms. south-east of Darbhanga. This village Mangarauni is famous for producing several philosophers and Tāntric scholars.

According to Seal the Nyāya–Vaiśeshika scholars compare sound to a wave and they advocated the theory of an independent wave. Gaṅgeśa in his *Tattvachintāmaṇi* holds that the propagation is not far from the molecule to molecule, but travels in ever, expanding circle as in water waves, perhaps in spherical layers by compression of masses of air. These air waves are swift. This explains the velocity of sound. He accepts air waves as vehicles of sound waves. The most important work of this scholar is *Tattvachintāmaṇi* briefly known as '*Maṇi*'. This exhaustive work was written on only a single *Gautamasūtra* viz., '*Pratyakshaṇu mānopamāna–śabdaḥ pramāṇāni*'. The style of writing of this work is of a new type. This new style was appreciated by the contemporary scholars and they started their

15. In the Pañjī he is called Gaṅgeśvara Mahāmahopādhyāya, Paramaguru, Jagatguru and Tattvachintāmaṇikāraka. He is the founder of the Neo-logic or Science of Dialectic in India. His son Vardhamāna has mentioned 'Gotam Kāśyapādi' in his *Kusumāñjali Prakāśa* oridinally he belonged to *Chādana*. He had two wives. It is said that in his early life he was illiterate.

writtings in the same style. Books were written by the contemporary scholars in the same style except books on astronomy The most influenced branches were Vyākaraṇa and Darśana. This new style of writting is known as 'Navya-Nyaya'. *Tattvachintāmaṇi* is the primary scholarly work on the Nava-Nyāya. Thus we find that two division of philosophy were made at this period of Gaṅgeśa. Books on Prāchīna Nyāya were those which were written on the *Nyāyasūtra.* And those works which were written in the style of the *Tattvachintāmaṇi* of Gangeśa were called Navya-Nyāya. Ganeśa Upādhyāya was the propounder of this new kind of philosophy. After him for few centuries there were a number of scholars who worked on the same line.

Vardhamāna : He was the son of Gangeśa Uāpdhyāya. He has written a number of commentaries but the most important commentary is a *ṭikā* known as *'Prakāśa'* on the *Tattvachintāmaṇi.* Madhavāchārya (Vidyarṇava of Vijayanagar) has referred Vardhāmana in his scholarly work *'Sarva Darśana sangraha'*. Not only he, but Jayadeva who is also called Pakshadharamiśra has respected his views and propounded them further.

Pakshadhara Miśra : There is a legend about his name. Formally he was known as Jayadeva. It is said that in the scholastic discussions (śātrārtha) he can argue on any point for a fully Paksha or because he refutes the arguments of his opponents in such a logical way that he could stick to his *Paksha.* He lived in the court of Raja Bhairavasimha of the Oinīvāra Dynasty. A number of works have been attributed to him. The most important works composed by him are *Āloka, Dravyapadārtha* and *Līlāvatīviveka.*

Visudevamishra and *Ruchiduttamishra* of the 16th century have also composed scholarly works on Navya Nyāya. Vasudeva's *Nyāyasiddhāntasāra* and the latter's *'Prakāśa'* are most important works.

Śankara: At this time a greatest brilliant scholar was born. He was Śankaramiśra. Since his childhood, he was philosophical minded. He wrote on Nyāya and Vedānta. There are eight works of his known to the scholars. The most important works attributed to Śankara are *Tattvachintāmaṇi-mayūkha, Vaiśeshika upāskara, Bheda Ratnaprakāśa* and *Ahedadhikāra.*

Vaṭeśvara upādhyaya of the Māṇdara family of Mithila (*c.* 14th century A.D.) was the great-great-grand father of Narahari son of Yajñapati. He was a Naiyayika and a Dharmaśāstrin. His works were called *Darpaṇa.* Śankara Misra has written in his *Trisutrīnibandhavyākhya* that *Prakāśa* is written by Varddhamana Upādhyaya, *uddyota* by Divakara upadhyaya and *Darpaṇa* by Vaṭeśvara upādhyaya. who has criticised Gaṅgeśa. This other works are *Nyāyalilāvatī–Darpaṇa.*

Hari Miśra was the uncle of Jayadeva alias Pakshadhara Miśra. Aufrecht mentions in his catalogue vol. I P. 354 (b) that he wrote *Pramāṇapramoda.* Vidyāpati Thakura was also his student. He may be placed in the 14th cen. A D.

Tvāntopādhyāya wrote a commentary on the *Tattvachintamaṇi* and also on the *Nyāya Kusumāñjali,* called Makaranda. Probably Tvantva was not his real name because of his views might have always contained or began with *Tu* or *Kintu.*

Gaṅgāditya upadhyaya wrote on the *Tattvachintāmaṇi.* Not much is known about him.

Gaṭeśopādhyāya 14th century, was also a Maithila Naiyāyika who also probably wrote on *Tattvachintāmaṇi.*

Jayanātha Miśra alias Jīvanatha Miśra (15th century) was the son of Ravinātha grand son of Viśvanatha and the eldest brother of Bhavanatha Miśra, the father of Śankaramiśra the author of *Upaskāra.* He was also a digest writer like several Maithila Nyāya scholars. He may be placed towards the end of the 14th or the beginning of the 15th century A.D.

Vāchaspati Miśra II, also called abhinava of Vatsagotra was born in the family of *Paliyāḍasamaula*. His family first lived in *Pāli* or *Palli* and later shifted to Samaula· Later on probably he shifted to Sugauna. He was the son of Haladharamiśra. Śripati and Kānha were his two

Haladhara Miśra
|
Sose
|
Giripati
|
Vāchaspati miśra — Śripati — Kānha
|
- 1st wife d. of Grandson of Mahārāja Bohogiśvara
  - Lakshminātha m. to the daughter of Mm. Rudradhara Upadhyaya
- 2nd wife d. of *dauhitra* of Mahārāja Bhaveśvara
  - Keśava was the son of Narahari son of Vachaspati Miśra
- 3rd wife beloged to the Satalakha family and *pitrivyaputrī* of *Śaṅkaramiśra*
  - Mm. Hari Miśra
    - His daughter wss married to Bhavanātha Misra son of Mm· Suchikara Upadhyaya of Kujauli family
- 4th wife of Sodarapura family of *pitrivyaputrī* of *Śaṅkaramiśra*

brothers. Vachaspati was a great Naiyāyika and had written ten works on the śāstrās while he was young. He also wrote thirty nibandhas on Dharmaśāstra. His last and the thirtyfirst work is the *Pitribhaktitaraṅgini*. His works can be divided into three categories viz· *nirṇaya chintāmaṇi Prakīrnaka*. On the request of Śrī Padmavati Queen of Mahārārājādhiraja Śri Prataparudra of Pañchālabhūmi of the Chauhāṇi family where he probably went and found patronage· From these nibandhas we can glean some very interesting and important information·

(1) In the *Śuddhichintāmaṇī* he says that if a man commits suicide by falling down from the *Vaṭa* tree in Prayag. it is not a sin but an act of merit.

(2) In the *Tīrthachintamaṇi* he says that one who takes bath in the Gaṅga in Prayag within three wells situated on the three sides of the river viz. one in Prayag proper, second in the Pratishṭhāna-nagara and the third in the Alarkanagar on the south of the yamuna casts off all his sins.

(3) Death by observing fasts, standing in the navel deep water in the Gaṅga, makes the man free from births and deaths.

(4) Vāchaspati informs that the temple of Lord Viśvanātha is situated on the north of the jñanavāpī.

(5) In the *Vivādachintamaṇi* it is said that the *Smriti* principles regulating the judicial cases (*vyavahāra*) are based on formulas evolved out of ıeasons and not śrutis (*nyāya mūla hi vyavahaāras-mritayaḥ natu śrutimūlāḥ*. He has also defined two kinds of thieves one visible. such as, a merchant or a trader or a shopkeeper, and the other invisible viz. those who make openings in one's house.

(6) Vachaspati says that no part or a quantity of pure gold will he lost even if it is heated for the whole day and night. This is the view of Yājñavalkya (cf. *agnau swarnamakshiṇam*)

Vachaspati sometimes praises lord Krishna or Vishṇu or Hari and also sometimes Śiva in the *maṅgala* verses of his works. But this matters very little with Maithila scholars. They are naturally wor-shippers of Śakti and at the same time, they also worship with equal devotion and faith to Vishṇu and Śiva. This peculiar *harmonic combination* of the *Trinity* is the natural religious belief of all Maithilas, They fully convinced of the unity amidst diversity and there is never any

misunderstanding in their mind about the real nature of all these three aspects of the *Absolute Reality.*[d]

Mm. Yajñapati Upadhyaya of Māṇḍara family son of Śivapati, grandson of Pasupati and great grandson of Mm. Vateśvara belongs to the 15th cen. A. D. He wrote a commentary called *Prabhā* on the *Chintamaṇi*. The manuscripts of this book in Maithili character is kept in the Biliotheque Nationable Paris.[e] It is said that his *prābhā* superseded all previous commentaries on Gangeśa's work and laid the solid foundation upon which the latest phase of Navyanyāya studies upon Gangeśa's flourished.[f]

In the cultural history of Mithila *Śankāra Miśra's* name occupies a unique place. He revived *Prāchina Nyaya* and *Vaiśeshika.* He was a Naiyayika and a Vaiśeshika. He was the son of Bhawanatha Miśra alias Ayāchi Miśra who was a great Mīmamsaka and wrote *Nyayaviveka.* He belonged to Sarisava. There was a very old family of a very high class of Brahmanas called Sīhāsama. It is said that Halayudha was Bijīpurusha of this family. Here it will not be out of place to mention that the grouping of families in Mithila was purely based on Karma (meritorious and dhārmika deeds). These families, which have come down from a Brāhmaṇa fāther married legally with a Brāhmaṇī daughter and have followed the regular samskaras prescribed in the Śastras.

d. Umesha Mishra: *History of Indian Philosophy* Vol. II p. 287

g. *Ibid* p. 302

h. *Translation*-(O Pitries !), may our donors, vedas (Vedic performanas performance of Vedic sacrifices) and issues be prosperous. Faith may not leave us, and may we become munificient. May we obtain eatables in large quantity and receive guests and solicitors in large number May we *not beg or ask for anything* from any person.

e. A cabaton's *Catalogue of Mss.* 1907, p. 150, No. 904, Fol. 100

f. *History of Navya-Nyaya in Mithila* p. 160

and have also acquired high learning are called Śrotriya. So says the Smriti :

Janmanā brāhmaṇo jñeyaḥ saṃskārairdvija uchyate

Vidyayā yāti vipratvam tribhih śrotriya uchyate. Similarly such people who are less qualified are classed as *yogya* and below in rank are those families which are registered as have been born in pure families and are called *Pañjibaddhas*. The fourth in rank are the rest of the *brāhmaṇa* families of Mithila are called as Jayavāras. Even among these there are many sections and subsections in accordance with their attainments in the field of purity of action, blood and learning. The vridddhātivriddhaprapautra of Halayudha was Sureśvara who had obtained as a reward for his character and high learning the village called *Sodarapura*. It is so called because Sureśvara's two brothers Haleśvara, the elder and Jīveśvara the younger all three uterine brothers lived in the same village. After him his family came to be known as *Sodarapura* family. It is said that Bhavanātha has taken a vow not to accept any gift or anything in any form from any person.

Maithilas after their daily Pūja to their departed souls pray:

dātāro no' bhivarddhantām Vedāḥ santatireva cha
śraddhā chano mā vyagamad-bahndeyañcha no astu
annañcha no bahu bhavedatithīṁścha labhemahi
yāchitaraścha naḥ santu mā cha yāchishma Kañchana

Contribution of Maithila women to philosophy

It will be not out of place to state that only scholars, as stated above, have played their part in raising the status of philosophical Mithila, but the women have also contributed to this science even during this period as in the past.

Lachchhama Devi: It is said that the *Padārthchandra* which is a treatise on Nyāya Vaiśeshika was written at the initiative of her guru

Misrumiśra, a dharmaśāstrī by Queen Lachchhima. She was the wife of Chandrasiṁha.

Besides the other scholar women of the time were Lakhima Devi (wife of Raja Śivasimha), Viśwāsa Devi (wife of Raja Padmasimha) and Chandrakalā Devi (daughter-in-law of Vidyapati Thakura). Thus it is clear that the scholarly role of women in Mithila was not less than any other person.

Mimāmsā

It is said that Mimāmsā is not a philosophical subject like other subjects. Realy this is not a fact. Mimamsa deals with *Dharma.* What is Dharma ? Dharma is that by which in this world or in the other world, the bliss is bestowed upon.[1] Hence Dharma can also be a part and partial of the dharmaśāstra. So a Dharamaśāstrī has necessarily to become a Mimāmsaka first.

When there was a tremendous attack on the Veda and the Vedic culture by the Buddhists, it is said that probably arguing against their theories, the growth of the Mimamsāśastra also developed in Mithila.[2] We find that the number of Mimāmsakes in Mithila is larger than any part of India. It is a good deal of contribution to Indian Philosophy. Recently a Praśasti of the 15th century A.D. has been discovered in which it is stated that Raja Bhairavasimha performed a pushkariṇi Yajña in which there were not less than 1400 Mīmāsakes as invitees.

Mīmāmsāśastra is called Pūrvamīmāmsā, because before we discuss Janma in the darśanaśāstra, one has to consider 'Karmakāṇḍa' and 'dharma' earlier. And then only a sādhaka can understand the thoughtful discussion on Ātman. Vedānta is known as Uttaramīmāmsa. The main

2. cf. '*Yaiohydayanihareyasaiddhiḥ sa dharmaḥ*

2. Umeshamishra : *Critical Bibliography of Purvamīmāmsā (Mimāmsā-Kusumajali).* Pub. by Hindu Univerity, Banaras.

aim of the Mīmāmśāśastra is *svargaprāpti*. This śāstra actually deals with the subtlest problem of the life of a human being.

Kumārila : A number of books have been written by the Mimamsaka. on this śāstra. Jaimini's *Sūtragrantha* is the main work of this learnings. The most important and earlier writer of this Śāstra is Kumari labhaṭṭa who flourished in the 6th century A. D. He is variously known as Kumārila Swāmin or Mishra Tutata Bhaṭṭa. Kumarila comes from Mithila which can be very easily convinced by his works. In his *ślokavārttika*. he has written : i.e. 'Mimāmsāśastra has deteriorated so

Prayaṇaiva hi mīmamsā loke lokāyatikritā,
Tāmāski pathe kartubhayam yatnaḥ krito mayā

much that it has come into the hands of the Nāstikas which probably refers to the Buddhists and after taking it from it from their hands, I (Kumārila) have tried my best to bring into the hands of āstikas'.

Several stories are recorded in the *Śaṅkaradigvijaya* and the Tibetan works regarding the controversies between Kumarila and the Buddhist scholar Dharmakīrti. Regarding the nature of Mimamsā, he says – 'It is based upon direct perception and inference based upon these, and it has been reared up by an unbroken line of scientific teachers'.

The *Tantravārtika*, *Ślokavartika*, etc. are his important works. The *Tantravārtika* is his *magnum opus*. A number of commentaries have been written on this book. He founded a school of his own with a large number of followers.

Prabhākara : There were a number of disciples of Kumarilabhaṭṭa. Prabhakaramiśra was the most intelligent and the famous Mimāmsaka. Kumarila was so much pleased by his calibre that he called him 'Guru', though Prabhākara was his pupil. Prabhākara has written '*Brihatī*' also known as *Nibandhana* and '*Laghwī*' also known as *Vivaraṇa* the two commentaries on Sābarabhāshya. He has also prepounded his individual

theory which is known as '*Guru-mata*'. Both these two Mimāmsakas viz., Kumārila and Prabhākara became so very important that they eclipsed the name and fame of such ancient writers as Jaimini and Sābara.

Maṇḍanamiśra : According to the Śaṅkaradigvijaya, he had his Śāstrārtha with the great Śaṅkara, who defeated the former and converted him to his own faith and renamed him Sureśvarāchārya, the author of Vārttikas. According to the tradition, he was a Maithila and lived at Mahishmati in the district of Saharsa. He was a very great Mimāmsaka of the Bhaṭṭa school of the later 7th century or early 8th century. The well known work of is *Brahmasiddhi*.

Salikanātha Miśra : He was the direct desciple of Prabhākara (*Prabhākarguroḥ*). He lived after Maṇḍana and before Vachaspatimiśra I. All his commentaries are called as *Panchikākāra*.

Vachaspati Miśra I : He was a versatile scholar and wrote commentaries on almost every school of thought. He is the author of the *Bhāmatī* on the Śaṅkarabhāshya of the *Brahmasūtra*. Trilochana was his Guru. A Kaṇrāṭa King Nriga was his patron. He probably ruled over Mithila before the Karṇāṭakas of Mithila. He died issueless, so to perpetuate the memory of his wife, he named his commentary after her name – ***Bhāmatī Ratnaīrktī***. He is generally called *Sarvatantrasvatantra* and also *Dvādaśa-darśana ṭīkākāra*.

Sucharita Miśra : He is a famous Mimāmsaka, who wrote a commentary called *Kāśika* on the *ślokavarttika*. This commentary is more elucidative than the *Nyāyaratnākara* of Parthasarathimiśra. He may be placed sometime in the beginning of the 12th century A.D.

Pārrthasārathi Miśra : He was the most important writer of Mimāmsā after Kumarila and Prabhākara. He was devoted to Kumarila, but was well versed in both the schools. According to Dr. U. Mishra he can

Avibhakttavibhakttamārgayormatoryormamaṭṭagurupadishtayoḥ
Ubhayorapi pārthasārathiḥ prathitothātā tha (?) mateabhiyogavāna.
—*Nāyakaratna*

be placed in the 10th century. Whereas Pt. G.N. Kaviraj has placed him in the 13th century A.D. He has written several standard works viz. *Nyāyaratnamālā*, *Tantraratna*, *Śāstradipikā*, *Nyāyaratnākara*. Except his work *Tantraratna*, which is partly published, all the rest of his works have been published.

Bhavanatha Miśra : He is also known as Bhavadeva Miśra. He was a great advocate of the Prabhakara School. *Nyāyaviveka* is the only work known to us. He has been placed by the scholars before the 11th century and just after the Parthasārathimiśra.

Gurumatāchārya Chandra : He was the follower of the Prabhākaramisra and the son of Mahopadhyaya Guṇavati. Later writers have profusely referred him in their works. He has wrttten several authoritative works by which he has made original contribution to the thought. His important works are *Nyāyaratnākara* and *Amritabindu*.

Paritoshmiśra : He is an old writer and wrote a commentary named *Ajita* or *Tantraṭikāni bandhana* on the *Tantravārttika*. Anantanarayanamiśra son of Suryavishnumiśra of the 14th century was also a great scholar.

Murari miśra II : During the 11th century A. D., the greatest Maithila Mimamsaka was Murarimiśra. He was a staunch follower of Kumarila. He has written an exhaustive commentary on the Mimāmsāśāstra. The most important contribution of this Mimāmsaka is on *Pramahvavāda*. Really there are only three views on this viz. *Bhaṭṭamata*. *Gurumata*, and the last *Miśramata*. It will not be out of place to mention that '*Murāre–śtrtiyaḥ panṭhāḥ*' is the famous saying about Murārimiśra. Dr. Umesha Mishra has published some of his works for the first time.

Gaṅgādharamiśra : He was the son of Someśvara Bhaṭṭa of the village Simari in the district of Darbhanga. He wrote *Nyāyaparayaṇa*, a commentary on the *Tantravārttika*.

(vide

Śalmaligrāma sambhūta Bhaṭṭasōmeśvarātmajaḥ,
Gaṅgādharoati gambhīram vyavriṇot tantravārttikam.

Indrapati Thakura : He wrote only one work on Mīmāmsā named *Mimamsāpallava* He can be placed in the second half of the 15th century.

Govinda Thakura : He is the author of the *Kāvyapradīpa*. He flourished in Mithila in the family of *Budhawāḍas*, in village named Bhadura. He was born about 1478 A. D. On Mimāmsā his important contribution is the *Adhikaraṇamālā*.

Later Mimāmsakas

Devanatha Thakura : He was the son of Govinda Thakura. He wrote *Adhịkaraṇakaumudī*.

Mm. Madhava Miśra : He was the son of Pakshadhara Miśra. He wrote on the *Chintamani* in defence of his father's views as against the criticisms of Narahari.

Ruchidatta Miśra : Was the most widely known. His parents were Devadatta and Reṇukā. He was born in *Sodarpura* family of Mithila. This book *Chintamaṇiprakaśa* was much more popular in the South and several commentaries on it were written by the *Dakshiṇātya*,

Raghupati Miśra, Madhava Miśra : Son of Gadādhara Miśra and Śrimati, *Bhagīratha Ṭhakura* alias Megha Ṭhākura, *Jagadiśa Miśra* (Tarkālankara), *Raghunatha* (author of *Padartharatnamala*) etc. were other scholars of our period.

Maithila Historians say that Sankarshaṇa was a great Tantric and also a scholar of other Śāstras. He aquired a village named khanḍavalā somewhere we do. not know. He changed his surname *Jha* or Upadhyāya to Ṭhākura or Ṭhakkura, meaning one who lords over a portion of land. Since then his family surname became Ṭhākura. It

is also to be noted that surnames like Maṇḍara, Maḍara, Kumāra or Kumara, Sadāya, Sadā and Khan used against the names of high brāhmaṇa family, belong to the same source.

Maheśa Ṭhākura studied the sāstras under Mm. Śuchikara Jha of the *Kujauli* family. He worte *Tithichintamaṇi*. Here we find that he mentions the practices found in Bengal and also in the South. He has stated that year in Mithila starts with the month of Śrāvana which is the first month of the Yavan era. He also says that in the *nava-ratra* worship of the Goddess Durgā is the important function, keeping fast etc. are to be taken as forms of worship and not something independently. *Atichāranirṇaya* and *Sarvadeśavrittanta* are some of his other works. Besides him there were other scholars who continued their scholarships even after. This is what Mithila, the home of Nyāya, both Navya and Prāchīna has contributed to our knowledge of the Śāstra.

APPENDIX

Recent Archaeological Scientific Excavaiions

During the last decades a number of excavations have been conducted in Bihar, but only in Mithila two excavations have been conducted during this period according to modern scientific methods. They are (1) a series of excavtions at Vaiśālī since 1950, and (2) Karian. Excavations at Vaiśālī conducted by the author jointly and in later years by the K. P. Jayaswal Research Institute do not throw much light on rhe history of Mithila during the period we are concerned, but it has thrown cumulatively a flood of light on the history and life of Ancient Vaiśālī. Whereas the excavation at Karian throws some light on the history and culture of the period with which we are concerned. Hence the snmmaries of the main conclusions of these excavations are given below :

A. Vaiśālī Excavations

The main aim of 1950 Excavations conducted by the Vaiśālī Sangha was : (1) to determine the nature of the Garh site, (2) to get more evidence about the

stratification of the site, and lastly (3) to find out a clear sequence of the cultures of the Garh site with other sites in the vicinity.[1]

" The excavations revealed two phases of the defences of the Garh site (below p. 14). The first phase is that of a mud-rampart measuring more than 65 feet wide and over 9 feet high which was followed by a sort of mud brick structure in the second phase. From the associated finds the construction of the mud rampart is assignable to Period Ib (c. 300 to 150 B. C).

The evidence from all the habitation sites including Chak Ramdas reveal occupational deposits, divisable into four periods. Period Ia (c. 500–300 B. C.) is characterized by the Northern Black Polished (N. B. P.). Ware, black-and-red ware and red were associated with bone-points and a few iron objects. Structures of this period seem to have been of perishable material like mud and bamboo. This period was encountered only on the site of Chak Ramdas. Period Ib (c. 300–150 B. C.) which marks the earliest occupational phase in the Garh area and the latest at the Chak Ramdas site, yielded N. B. P. Ware ; grey ware of medium to coarse fabric ; simple structure of square bricks ; bone-points ; iron objects ; beads of semi-precious stones and opaque glass ; and terracotta Naga and other figurines, punched wiih circulets.

Peroid II (*c.* 150 B. C. to 100 A. D.), marked a phase of affluence and artistic activity on the site. Objects like steatite votive plaque with representations of the Mother Goddess, punch-marked and cast coins, ear ornaments, bangles and beads of pottery and shell, copper antimony rods and miscellaneous objects of iron were found in this period. The survival of a stone celt of the neolithic type is a noteworthy find from this phase. Well planned single course structures of complete bricks are distinctive of this period, which has yielded the red ware along with a few N. B. P. Ware sherds.

1. Deva and Mishra : *Vaiśālī Excavations :* 1950, p. 3

2. Mishra, V : *Purātattva Ki drishṭi men Vaiśālī*, p. 43 ff

Period III (*c.* 100 to 300 A. D.) is characterised by the red ware, beads of carnelian and pottery and brick structures laid on a foundation of brick concrete.

Period IV (*c.* 300 to 500 A. D.) is characterized by structures of brick-bats, Gupta terracottas and sealings inscribed in the Gupta Brahmi script. It can now be definitely asserted that the Gupta sealings found in such abundance by Bloch and Spooner came from the strata belonging to this period".

Since 1957-58 A. D. (2) the K. P. Jayaswal Research Instittiute, Patna, conducted a series of excavations at Kharauna Pokhar, Raja-Vishala-ka-Gadh, Bhīmsena-kā-pallā and Chak Ramdas. The most important of these excavations is the excavation of the Stupa which is in the north-east of the Kharauna Pokhara. It is said by the excavator that this stupa has been repaired four times. The diameter of the stupa has been raised from 20 ft. to 40 due to these repair works. He found a relic base of steatite stone in which there was ash, a cowrie, two glass beads, a gold piece and a copper punch-marked coin. On the basis of these finds Dr. Altekar, the Director of the Institute has surmised that this is one of those stupas which has been built by the Lichchhavis on the remains of Lord Buddha after his death.

B. Excavations at Karion

Recently the author conducted an excavation in April 1955 at the birth place of Udayanācharya. We have seen that he was a Brāhmaṇa, belonging to Nonautivāra mūla and of Kāśyapāgotra. He has written seven philosphical works. In his books *Ātmatattavaviveka, Nyāya Kusumānjali* and *Lakshṇāvali*, he has tried to defend the Hindu culture and refute the views of Jainism and Buddhism Besides these works he has also written *Āchāryamata, Tātparya Pariśuddhi, Bauddha Siddhi* etc. There is a traditional story that Udayanācharya left Mithila and fled away to Bengal due to the fear of Buddhists. There in the court of the Gauḍa King he became Dharmādhikarī. He was also married there. His descendants are called Bhāduri.

He was born in the 10th century A. D., he has stated in his book *Lakshaṇāvali 'tadkambaradaka prāmiteshava Sakantataḥ varsheshuda yanaschakve kiraṇāvalim* i. e.

it was in 904 Śaka era (-984 A. D.) that Udayanacharya wrote this book. It clearly proves that in the 10th century, he was alive.

It is said that he was born at Kairon, a village in the district of Darbhanga. It is about 10 miles north from the Rosara Railway Station. This village was known in the past as Kālivana which proves that there might have been a dense forest near to this village which is situated on a mound in about 52 Bighas. There is a tank in the south-west of the the village known as *Naula Pokhara*. There are a number of Pala period black stone lintels, sculptures etc. are lying there. There are a number of high level grounds on which huge pottery is scattered.

The main aim of this excavation was to know the culture and civilisation of this village which is associated with the great philosopher Udayanācharya and whether there are any remains which can throw light on the life and history of Udayana.

So the trenches were laid out at three places, viz. (1) Chaupāḍi i. e. near the village Pathaśāla and the banyan tree, (2) near to the village in a field and thirdly in the Kutchery mound.

In the excavation nothing datable materiale has been found. However, from the other materials, culturally this place can be divided into there periods. Recently, in an aticle, Shri Sita Ram Ray has written that 'after seeing and studying the pottery and other unearthed materials of the site, has concluded that the antiquities from the lowest level at least belong to Gupta period, if not earlier.' In an earlier sentence he writes that 'very little evidence of the Gupta period pottery is known and there is no particular type to represent the period'. It is not known how Shri Roy has based his views on the pottery himself when no datable material has been found. There is some distinct type of pottery of the Gupta period. The Gupta period pottery is though of mainly red ware but there is more decoration on the neck than the earlier period pottery. In the Karion pottery it is not so hence it can never go to the Gupta period. Hence Shri Roy should accept the view of the excavator. The red ware pottery is not only the criteria to distinguish one industry

from the other. It appears that Shri Roy has considered only this and not the other charateristic of the period.

As stated earlier in the 1st cultural period, we get only evidences of the ceramic industry of red were. These pottery were not decorative as the earlier pottery of the age. Jars, vases, basines etc., have been unearthed. There is a unique pottery having several holes in its base. Most of these bases were internally bent. These ware appear to be local industry. Besides a few black ware dishes have also been unearthed. These dishes have concentric circles in the centre.

In their structure, they were using brick-bats. No evidences about the height, doors etc., have been found. But even in the earlier stages people were living in brick houses. These houses have mud floors but tiled roofs. Rooms were about 8 ft. in length. The rooms were not very big. The river Bagmati which is flowing near to the villages was always a danger. It appears that the site has suffered extensively from the floods of the river Bagmati and except common antiquities viz. beads, terractotta, iron objects, copper, antimony rods etc., nothing was obtained though the site flourished upto 1800 A. D., or so. Recently Dr. Sita Ram Roy has published a report of the above excavations conducted by me in a book form.

CHAPTER VI

Literature

SECTION : 1

CLASSICAL LITERATURE

Language

It is said that about A. D. 500 there were regional Prākrits throughout India which were the sources of Modern Indo-Aryan languages. They were :

1. An Eastern Prākrit or Māgadhī ;
2. A critical Prākrit or Ardha-Magadhi ;
3. A Northern Prākrit, which may be called Khasa or Himalayan Prākrit ;
4. The Śaurasenī Prākrit (the midland Prākrit) as current in the Western U. P. and parts of Eastern Punjab as well as of Rajasthan ;
5. Possibly a special Prākrit of Western Rajasthan, Saurashtra and Gurjera ;
6. A Prākrit embracing Northern and Western Punjab and Sind. This may be named Madras, Gandhāra or Sindhu Prākrit ;
7. Possibly there was another Prākrit, which was current in Malava. But it might have been just a variety of Śaurasenī ;
8. The Maharastrian Prākrit.

After a lapse of about five centuries the above noted Prākrits had changed

[1]. cf. The History and Culture of the Indian People Vol. VI-*Delhi Sultanate* p. 492 ff.

into various Apabhraṁśas which were : The Māgadhī Apabhraṁśas current in Bengal, Assam, Orissa, Bihar and Uttar Pradesh ; An Ardha-Māgadhī Apabhraṁśa which was prevalent in Kashmir in Kosala or Awadh. Then Śaurasenī Apabhraṁśa which was in Western Uttar Pradesh, Gujarat and the Punjab. There was the western Punjabi Apabhraṁśa, the Kekaya Apabhraṁśa. Beisdes we have Gujarātī-Rajasthanī Apabhraṁśa or Nāgara Apabhraṁśa. In the further south was the Maharashtra Apabhraṁśa.

By 1300 A.D., the following Modern Indo-Aryan languages or groups of dialects had become established :

1. The Bengali – Assamease group
2. The Oriya language.
3. Maithili : The speech of North Bihar – This became fully established by 1300 A.D.
4. Magahi : The speech of South Bihar, which was very close to Maithili. It did not created any literature except for a few compositions in very recent times.
5. Bhojpuri–its earliest specimens go back to the middle of the 15th century, in some of the poems of Kabir.
6. The Kosali dialects - Awadhī, Baghelī, Chhatīsgarhi, Kosali.
7. The Brajabhāshā speech including Bundeli and Kanauji.
8. Old Wastern Rajasthānī.
9. The Sindhī speech derived out of the old Vrāchaḍa Apabhraṁśa of Sind.
10. The Punjabi Language.

Thus we find that during this period Maithili language became fully established and people started writing in their own mother-tongue Maithili. Before we discuss the development of this language let us throw some light on the classical language and the Maithila scholars who have contributed in different aspects of Sanskrit language. Maithila scholars have

contributed mainly on Grammar, Poetics, Metrics, Erotics and Polity in the Sanskrit literature. Besides religion and philosophy, law etc. which has already been discussed elsewhere.

Grammar :

The period witnessed the founding of Saupadma school by Maithila Brāhmaṇa Padmnābhadatta, son of Dāmodaradatta, who gives his date as 1297 Śaka era (= A.D. 1374) in his *Prishodarādivritti.* His work, the *Saupadma* is based upon that of Pāṇinī (of which it retains most of the terminology) with the remodelling of a greater part of the rules and their rearrangement in a methodical form, each Sūtra having a short explanatory note. Besides works on uṇādis, Dhātus, Paribhāshas, metrics, lexicography, etc. Padmanābhadatta himself has written a commentary on his grammar called Supadmapañjikā. The influence of the Saupadma school is at present confined to parts of Central Bengal.

Lexcicography :

Śrīkara wrote a commentary on the *Amarakosha*, Paramānanda wrote a Kosha known as *Bhagabhimārṇāva Kosha*. Apparāya who was in the court of Siṁha Bhūpāla also wrote a commentary on *Amarakosha* During this period Giridhara upādhyāya wrote *Vibhaktyārtha nirṇaya*.

Poetics :

Bhānudatta son of Gaṇeśvara, a Maithila is the author of two works on poetics, *Rasatāranginī* and *Rasamañjarī*. The former is divided into eight taraṅgas and deals mainly with the various components of the Rasas such as Bhāva, Vibhāva, Anubhāva etc. and also with various Rasas and three kinds of Drishṭis. The Rasamañjarī is a smaller treatise dealing with the nature of the heroes and heroines, the Sāttvika guṇas two varieties of Śringāra, ten stages of Vipralambha etc. Another poet Gaṅgānanda Kavindra composed Bhriṅgadūta in praise of King Karṇa of Bikaner. All examples, except those with expressly contrary indications are by the author. As he mentions *Śringāraprākāśa*, *Saraswatī – kanṭhābharaṇa. Kāvyaprakāśa*, *Gītagovinda* and *Rasaratnapradīpikā*. Bhanudatta is not earlier than 1250 A.D. The best achievement of the Sanskrit poetry is to

be found in the anthology compiled by Maithila Śrīdharadāsa named *Saduktikarṇāmrita*. The cultivation of sanskrit was never given up in Mithila.

Metrics :

Padmanābhadatta also wrote *chhandoratna* on metres. From a perusal of literature of this period, it is found that Mithilā appear to have been well-versed in prosody. The joining of metre with melodies is found as early as the elaventh-twelfth century A. D. The best example can be seen in *Saraswātihridayālaṅkāra of Nānyadeva*.

Erotics :

Numerous works of comparatively late origin are available on the subject of love though there were several during the period under review. The *Panchaśayaka* by Jyotireśvara epitomises in five parts all that is said in standard worka on Kāmaśāstra. In this book a detailed description of (1) Piṭhamarda (2) Padmini (3) Chitrṇi (4) Śankhini and (5) Hastini is given. He gives a description in beautiful Sanskrit. His anthor important work on erotics is *Raṅgaśekhara*.

Polity :

Rajanitiratnākara by Chaṇḍeśvara comprises sixteen chapters called taraṅgas dealing with king, amātya, forts, treasury, army, Duta, senā etc.

Beisdes there were a number of digest writers who have written on several subjects of Hindu Law, which has been dealt in other chapters.

Women sanskrit writers :

There were several unknown women poets in Mithila but Lakhimā Thakurain and Chandrakala are well known poetesses. Lakhima Thakurain was more famous for her wisdon and learning. Once her daughter was to

get to be sent to her husband, she wrote as follows to the young bridegroom :

Ākrautā daśamadhvajāti dhatinātyāmūrchhita nirjjale,
Turyadvādaśava dvitīya matim annekādaśābhashini
Sā shashṭī nripapanchamasya navamabhrūḥ saptamī varjita
Prāpnotyashṭamevadanām parihare tūrṇa tritīyodbhavaḥ

Maithila sanskrit Pandits went out of Mithila and were patronised and recognised by the royal courts. This was because they acquired a name and fame in the literary world. These Pandit showed their talents to the praise of kings who patronised them. Logician like Padmanātha Miśra camposed *Birabhadra champū* in praise of Baghela prince Virabhadra. Similarly Raghudeva Miśra wrote *Virudāvali*.

SECTION : 2

Development of Maithili Literature

Introductory

It will be not out of place to state that 'Avahaṭṭha' or 'Mithila–Apabhraṁśa' is the earliest name by which the vernacular of Mithila was known. In *Alphabetum Brammhanicum*, (1771) it is described 'Tirahutiyā (spelt '*Tourutiana*'). It was Colebrooke who for the first time called it as 'Mithelee' or 'Mythili' in 1801.[2] Later on Sir George Grierson popularised the name 'Maithila' for the mother tongue of the people of Mithila. 'Chīkā–chīkī', 'Khottā', 'Jolahī' and 'Goalari' are some of the dialects of Maithili. These dialects are spoken in various parts of modern North Bihar and Nepal Terai.

Some Bengali and Hindi enthusiasts declared Maithili as a dialect of Bengali or Hindi. But Sir George Grierson, the famous scholar of Indian languages emphatically stated that far from being a dialect of Hindi or Bengali, it is in every way entitled to be treated as an independent form of

[2]. *Asiatic Researches* VII. 1801 p. 199 and ff. Reprinted in his Essays Ed. 1873, p. 26.

speech.[3] He has further stated that it is much more nearly allied to Bengali than to Hindi of the North-Western Provinces (modern U.P.). It is a direct descendant, like Bengali, Oriya and Assamese, perhaps the most' direct descendants of the old form of speech known as Māgadhī Prākrit, and has so much in common with them in its inflexional system that it would almost be possible to make one grammar for all the four languages'.[4]

Maithili has its own script which is variously known as 'Maithilī Lipi', 'Mithilākshara' or 'Maithilākshara', but popularly it is called 'Tirī hutā' There are certain persons who have mistakenly dubbed it as a corruption of Bengali, or as 'Ojha-Script used in Bihar chiefly by Ojha Brahmins'.[5]

In a Buddhist work viz. *Lalitavistāra* we get a referance of *Pūrva videha lipi* as one of the 64 scripts of India and this may be a reference to the script of Mithila.

The vernacular literature of Mithlla has been rightly divided by Dr. Jayakanta Mishra the author of *A History of Maithili Literature* into three broad divisions, viz:

(1) *Early Maithili Literature* (1300–1600) dealing with the proto-Maithili stage, and early lyric. This period includes the age of Vidyāpati after 1400 A. D. During this period Maithili was spoken all over the land of Mithila.

(2) *Middle Maithili Literature* (1600–1860) During this period a number of dramas were written and it brought a new technique in

3. *Maithili Grammar*, 1882, *JRASB* XIV (1885) p. 186 F. n. 16, 18, 19 and *LSI* V ii p. 1–18.

4. *LSI*. V ii p. 1.

5. E.g. in *Sepecimens of Various Vernacular Characters passing Through the Post Office of India, Compiled in 1877* by C. M. Mutchinson, Dec. 1877.

(3) *New Maithili Literature* (1860 to the present day)-During this period the development of drama, poetry and prose has been unprecedented, perhaps owing to the influence of English literature. It was also due to the vigorous patronage of Maharaja Lakshmīśvara singh of Khaṇḍvalākula.

The affinity of Maithili and Bengali is so very strong that the works Maithili are still claimed to be in Bengali. Maithili agrees with Assamese, Bengali and Oriyā in the use of pronouns. These three scripts are akin to each other. Mithila and Bengal led to greater intercourse both culturally and linguistically and the distinction between the two languages in the early period was hardly perceptible. Maithili and Assamese were culturally bound into close ties and that led to the closer linguistic affinities between the two. More than two crores of people speak and read Maithili in one form or other and more than two thousand square miles in area this laaguage is spoken.

The Early Period of Maithili Literature : The growth and development of Maithili literature in ancient time is not yet fully known. But we know that by A. D. 900 or so the Maithili language became distinct from Māgadhī Prākrit. As Harasiṁhadeva and his ancestors Nānyadeva were both interested in music particularly classical, it appears that during 900 to 300 A. D. Maithili literature developed along with the development of Maithili School of music.[6]

The earliest specimens of Maithilii written during this period, are found in Sanskrit works[7] where the Maithili words are used to explain

6. I. 3. i Nirnayasagar Ed. p. 270. See *Mithilāṅka* II p. 10

7. Dr. Sukumar sen, "*New Indo Aryan Vocables in Sarvānanda's Tiksarvasa*", *Indian Linguistics*, VIII p. 126 (1940) ; Dr. Subhadra Jha 'Maithili words is Sarvananda's Amarakoṣa', *ABORI*, XXI p. 106 ff. Also see, Basant Ranjan Ray : *Bangiya Sahitya Parishad Patrika* Sam. 1326, No. 2 Dr. S. K. Chatterji, *ODBLI* p. 109 : also refer N. P. Chakravarty in *Journal Asiatiqe*, 1926, p. 81-100.

or illustrate. Thus *Vachaspati Mishra* I uses the word *'hādi'* in his *'Bhāmati'* in about 900 A. D.

Vandyaghatiya Sarvananda of 11th Century A.D. has utilised about four hundred words in his commentary on *Amarakosha*. Besides him Chaṇḍeśvara Ṭhākura[8] and Ruchipati,[9] Jagaddhara,[10] Vāchaspati II[11] and Vidyāpati Ṭhākura[12] have profusely used Maithili words in their writings. But the centre of activity for Maithili drama shifted to Nepal from Mithila. The writings of Vamsamaṇi Jha, Jagatprakāśamalla, Umapati Upadhyaya and others belong to this period.

Charyāpadas :

The earliest specimen of the early Maithila literature can be found in *'Bauddha Gāna O Dohā'*. The language to these is old Bengali, old Assamese, old Oriya and old Maithili. They were found by the late Mm. Har Prasad Sastri in Nepal. They consist of three kinds of writings viz. (1) *Caryacaryaviniśchaya*, (2) *Dohākosha* and lastly Dakarnara. The last work is predominantly in Apabhramśa whereas the first two viz. *Caryacaravinischaya* and *Dohakosha* are in some modern vernacular. Dr. Jayakanta Mishra in his book *'A History of Maithili Literature'* has discussed this problem from all points of view and has rightly said 'the language of the *Charyāpadas* represent a proto-Maithili dialect of the Chīkāchīkī area, midway between standard Maithili and standard Bengali, having some (esp. archaic) feature in common with other Magadhan speeches'. These dohās (-verses) were probably composed by eightyfour

8. Dr. Umesha Mishra, *'Chaṇḍeśvara Ṭhakura* and *Maithili.'* Allahabad University studies, VI p. 349–357.

9. Maithili words of the 15th century *JBORS*, 1928, p. 266 ff.

10. *Ibid.*

11. Introduction to English Translation of Vachaspati Mishara's *Tattvachintāmaṇī* by Dr. Umesha Mishra.

12. *Dānavākyāvali* quoted by Dr. Umesha Mishra in his *Vidyāpati Thakura.*

siddhas or saints and the Vajrāyana monks of medieval India. They can be dated from about 800 to 1100 A.D. The philosophy of these Charyāpadas is difficult to understand mainly due to their corrupted text. However, it may be generally understood that 'the subject matter of these (dohas) is highly mystical, centering round the esoteric doctrines and erotic and Yogic theories and practices of ... (later) Buddhism. The Sanskrit commentary on (them), belongs itself in a highly technical jargon, does not help to make the sense of the text wholly clear to modern reader, though it quotes extensively from a similar literature which is mostly in Sanskrit'.[13] The poems in the *Dohākoshas* or collection of Dohas by Saraha and Kānha are not so mystical, although obstruse enough ......'[14] Whatever may be their themes, there is not doubt that these Charyapadas are most important in the growth and the linking of Maithili literature with Sanskrit Udbhaṭṭa poetry and the Apabhramśa-cum-vernacular-cum Sanskrit 'pada, form of lyric. The name of these Caryā Siddhas are Sarahapada Kanha' Bhusuku, Kukkuri, Lui, Sabara, Śāntideva, Gundaripada, Āryadeva, Vinapa, Darikapa, Dombipa, Mahidhara, Kankanapa, Kambalapa, Jayanandi, Tadakapa, Tantripada, Bhadepa, Gunjaripada, Viruva (Viruda) pada, Catilapa, Dhendhanapada. Some of them appear to have been in the court of the Pala kings.[15] The earliest Siddha was Sarāhapada who was the contemporary of Dharampāla.[16]

Jyotīrīśvara's Varṇa Ratnākara

The earliest undisputed Maithili work is *Varnṇaratnākara* by Jyotirīśvara Ṭhākura. Mm. H.P. Sastri discovered the Manuscript of this book during his search of Sanskrit Mss. between 1895 and 1900. Sastri described the book as follows.[17]

13. *History of Begnal*, I p. 384 ff.

14. *Ibid.*

15. Ref. Mahapandita Rahula Sankrityayana : *Puratattava nibandhāvalī* p 146–204.

16. Also refer B. Bhattacharya's article in *JBORS* XIV p. 342.

17. Quoted in the Introduction to *Varaṇartnākara* p. X by Dr. S. K. Chatterji.

'The last Maithili Ms obtained during these years under review is that of the Varṇaratnākara by Jyotireśvara Kavi śekharacharya. But the portion that is still in good preservation is written in bold and beautiful hand. The character is ancient Maithili which can be scarcely distinguished from Bengali as there are more than 50 per cent of expressions that are Bengali. The book belongs to the early part of the 14th century A.D. No Bengali or Maithila Ms of that age has yet been discovered. The subject matter of the book is very curious. It gives the poetic conventions. For instance, if a king is to be described, what are to be the details; and so on. Sometimes the conventions are very amusing. I will give the description if a pimp; she must be about a hundred years old with wrinkles all over her body, her hair as white as conchshell, her head high, her body without flesh, her cheeks all shrunken, her teeth all fallen. She must be a (sister) of Narada (the god of quarrels) and an expert in bringing two persons together, and so on. This book seems to have guided the genius Vidyapati As regards the antiquity of the work, the author is already well-known from a Ms of *Dhūrttasamāgama Nataka* in the Durbar Library. The Nataka was composed by the same Jyotiriśvara. Kavisekhara during the reign of Narasimhadeva, the last king of the Karnataka kings of Mithila, whom Prof. Bengall placed in or about 1324'.

Who was Jyotireśvara? He has described his family in *Dhūrtasamāgam*[18] that his father was Dhireśvara and his grand-father was Rameśwara. He has further stated that he was a high court official, a Vedic priest and a scholar of philosophy also, one who in addition knew many languages, was a Śaiva and an expert musician besides. He lived in the courts of King Harasimha and Narasiṁha. He was a contemporary of Vidyapati's grandfather.

The *Varṇaratnākara* which is divided into seven chapters called as Kallolas is a long prose work. The Ms. which is copied in La. Sam. 388

18. Now published by All india Maithili Samiti, Allahabad.

(1507 A.D.) has 78 leaves and each Kallola has a distinct subject. The first Kallola is called as *Ñagara varṇana* (description of the city). In this chapter, besides the description of the city, the author has described jewels, clothes, fine stuffs, tents, gambling houses, doctors, astrologers, etc., etc. In the second chapter known as *Nāyakavarṇanā* he has described all the paraphernalia of Sriṅgara whereas in the third Kallola *Asthānavarṇanā*, he has described the description of the court. In the fourth chapter viz. *Rituvarṇanā* he has dealt with the various seasons of the year. The fifth Kallola is known as *Praṇayakavarṇana*. Here he deals with war, forests, mountains etc. The last but one Kallola known as *Bhaṭṭādivarṇana* says about arts-poetry, music and dancing and thus it should have included *Kalavarīpana*. The last chapter deals with graveyards, deserts, seas holy places, rivers, boats, mountains etc.

Dr. Chatterji writes in the Introduction to *Varṇaratnākara* that 'it is a compendium of life and culture of medieaval India in general and of Mithila in particular. The atmosphere is uninfluenced by the coming in of the Turks, it is purely Hindu- the few Persian words present may owe their origin to the copyist. The author 'takes us through the city and gives us a little glimpse into the ugliness that was in a mediavel Indian city, as in all cities of other ages and climates ; he tells us what knaves and beggars we meet. what low and vulgar fellows congregate and about and jostle and move in dirt and filth. 'Dr. S.K. Chatterji writes that this book introduces us 'to the noises and sounds of the city, through playing all kinds of musical instruments singing of ballads and songs connected with Lorika and shouts of people crying 'take', 'give', again give, break, raise, increase and all kinds of seemly and unseemly acts which would come to one's sight in a city with its motely crowd".

Jyotireśwara was called 'Kaviśekharācharya'. There are certain passages in this work which justifies this title. An example is given below about the moon illustrating his sense of the beauty :

> Niśāka nāyikāka śankhavalya aisava ākāśa-Dikshita (ka)
> Kamaṇḍala (or Dikshitaka maṇḍala) aisana. Chandrakāntaka

prabhā aisana. Tārakāka sārthavāha aisana. Sriṅgāra samudraka kallola aisana. Kumudavanaka prāṇa aisana. Paśchimachachalaka tilaka aisana. Andhakāraka muktti kshetra aisana. Kanderpa Narendraka yaśa aisana. Loka Lochanaka rasāyana aisana. Evambidha chandra bhauaha.

Here is another pasage on the darkness of the night which demonstrates his capacity of poetic appreciation !

Pātāla aisana duḥpraveśa, strīka charitra aisana durlakshya kālindīka kallola aisana mānsala, kājarak parvata aisana nivila pāpaka sahodara aisana śarīrā ; ātaṅkaka nagara aisana bhayānaka ; Kumanna aisana niphala ; ajñāna aisana sawmohaka ; mana aisana sarvvatogāmī ; ahaṅkāra aisan unnalā paradoha aisana abhavya ; pāpa aisana malin ; evam vidha ativyāpaka duhsachara dristibandhaka bhayanaka ; gamhīsa śuchi (sūchī) bheda andhakāra deshu.

Dr. Chatterji has comparad Jyotireśwara's style with that of the Kathakas of Bengal and says that this book covers all subjects in which the Kathaka had set passages. There is no doubt that this work has given a lot of material to Maithili poets in Mithila and Nepal in composing their poetic works.

The political condition of Mithila at the time of Vidyāpati was of uncertainty. Everyday some sort of trouble was anticipated. The Hindu Kings were often trying to gain their freedom. But it appears that they never succeeded. Consequently rulers had no time or opportunity to devote themselves to the Administration of their territories. They, had a desire into get some rights or to enjoy sexual pleasures only for their own welfare. The Brāhmaṇa Ministers of such Kings were mainly interested in administrative and social affairs. It is demonstrated by the fact that it was during this period that so many works on Smriti were compiled in Mithila. It was during this period that Harsiṁhadeva got organised the

Pañjī Vayavasthā of the Maithila Brāhmaṇas. The Kāyasthas were also most important people in this region. It is said that Amritkara went to Patna and got the matter settled with the representative of the emperor so that Lakhimā wife of Rājā Śiva Singh got the permission to rule over Trihut. Raja Śiva Singh fled away to Nepal after being defeated in the battle. The Muslims were throwing great influence on the local administration of the Maithila Kings. In Mithila it appears that Buddhism had already died out by the time of Vidyāpati. In exceptional circumstances we find in some pockets there were Buddhist Colonies and some Buddhist Temples were erected for worship. The century that preceeded the advent of Vidyapati, there was a vehement opposition to the Buddhist tenets. The Brāhmaṇas were more serious in propagating the Hindu ideals as enunciated in the Smritis.

Besides Smritis and Philosophy the Maithila Scholars devoted their attention to erotic composition. Bhānuddutta wrote *Rasamañjarī* in the 13th century. Govardhana wrote the *Āryā Saptśatī*. Both of them were livings in the court of Laxmanasena. Jyotirīśvara also worte drama with erotic thing namely *Dhūrta Samāgama* and *Pancha Nāyaka*. Vidyapati believed in one God. He was not a Vaishṇava. He had no love with Lakhima and he was never got killed by Śiva Sṁiha. The poet is found to be advocating one of the three principal Gods viz. Brahmā, Vīshnu and Śiva and he also describes Durgā to be all pervasive. One of the titles of Vidyapati was 'Abhinava Jayadeva' as we know from the text copper plate. He also called himself 'Kavi Kaṇṭhāhāra' as well as 'Saras', 'Kavi Kaṇṭhāhāra' or simply 'Kaṇṭhāhāra' or even 'Saras Kavi' or 'Saras'. Vidyapati's erotic songs are sometime devotional. Krishna of Vidyapaṭi is the same as that of Vishnu.

Age of Vidyapati Ṭhākura (A. D. 1350-1450)

For about a hundred years we find in Mithila a new life in literature. It was an age in Maithili Literature as that of the age of Shakespeare was in English Literature or the age of Kalidas in Sanskrit Literature. During this period *gīti kāvya* or lyric found a new

impetus in Vidyapati. His poems were appreciated not only by the Kings and Queens but the poor, and the man on the street found their emotions expressed in Vidyapati's song in various forms.

Dr. Jayakanta Mishara has rightly observed that Vidyapati could succeed so well because the vernacular 'had widely acquired as a fit vehicle of expressing the highest emotion'. Dr. B. R. Saxena in his Introduction io *Kīrttilatā* says that Prākrita which had an advantage over Sanskrit by the author of *Karpūramañjarī* seemed *'nirasa'* to his age and the *desila bāanā* (desabhāshā), literally meaning the country speech) seemed to be capable of being widely appreciated. So we find Vidyapati has written in his Kirttlata : [19]

Sakkaya vānī vahua na bhāvui, pāuna baasko mamma na pabay. desila baanā saba jana miṭṭhā, tan taisana jampiyoavahaṭṭhā.

But it will not be out of place to mention here that according to Jyotiriśvara, Avahaṭṭha was one of the 64 arts. The age of Vidyapati and even Vidyapati was much influenced by the Śaurasenī Prākrita in the writings of his Avahaṭṭha works.

At this period we find that Mithila became the leader of Hindu culture and Sanskrit learning. In the earlier chapter it has been seen that Mithila had saved the orthodox faith from non-orthodox followers of the Buddha. 'Little by little, the Hindu lost their political independence. The strain on the cohesion of the Hindu society was fast reaching the breaking point. Once more the Brahmanas essayed. He reinforced the toltering edifice as far as possible. Having lost control of politics .... he confined himself to social and domestic life'.[20] It should be noted that Mithila stood foremost in the contribution to this common effort to save Hindu civilization.

19. *Kirttilata* : Dr. U. Mishra's edition p. 4.

20. K. P. Jayaswal : *Introduction to MMO. I Pt. iii.*

Scholars from all over the country came to Mithila, particularly students from Bengal for about three centuries after the conquest of the latter province by the Turks.

Thus we find that the age of Vidyapati was like the age of Shakespeare in England, highly proficient in music. This period saw the rise and final growth of modern language and so it was a golden age of Mithila scholarship. The poet laureate Vidyapati represents the culmination of all these tendencies of the age– he was one of the greatest musicians of his times not only this, he also shows how Apabharamśa and Prākrit came to be given up for a modern language : and finally he also represents the influence of Sanskrit learning of his times.

It is astonishing that in the modern times the two great languages of India viz. Hindi and Bengali, tried their best to naturalise Maithili language. It has been truly said : 'Seven Cities might have contended for the honour of the birth-place of Homer but with the exception of the poet Vidyapati,, there is 'no other name of a poet clamied as their own by two peoles speaking two different languages' viz. Maithili and Bengali. Grierson called it to be an event 'unparalleled in the history of literature.[21]

The life and character of the authors who belong to this period are practically unknown. We known their names only through a bhanitā or two. Hence the most important writer of this period is Vidyapati who is the model of the age.

Vidyāpati

His ancestors : Vidyapati was the most versatile poet of Maithili literature. The exact date of his birth is not known, but it has rightly concluded that he was born in about 241 La. Sam. He was born in a village Bisaphi in Jairaila Paraganna of the District Darbhanga. in a Maithila Brāhmaṇa family. His earliest known Bījī Purusha. according to the

21. Grierson : *Maithili Chrestomathy*, Introduction to Vidyapati's Poem p. 34

The second group consists of his devotional songs concerning mainly with Śakti, Śiva and Gaṅgā – Maheśavānī, and in the 3rd group we can place his Riddles and Occasional songs.

One specimen of his Viraha, Māna and disappointment love songs are given below :

Ke patiā laya jāeta re morā piyatama pāsa
Hiya nahin sahe asaha duḥkha re bhela sāona māsa
Ekasari bhavana piyā binu re morā rahalo na jāya
Sakhi anakara duḥkha dāruna re jaga ke patiāya

* * * *

Mānini ! āba uchita nahi māna
Ekhanuka raṇga ehana sana lagaichha, jāgala pae panchavāna
Juḍi rayani chakamaka kara chāndani, chana samaya nahi āna
Ehi avasara piya milana jehana sukha jakarahi hoya se jāna
Rabhasī rabhasi ali vilasi vilasi kari karae madhura madhu pāna

* * * *

Ki kahaba age sakhi ! mora ageyāne, sagario rayani gamāola māne,
Jakhane mora mana parsana bhelā, dāruna aruṇa takhane ugi gelā
Gurujana jāgala ki karaba keli, tanu jhapaita hame ākula bhelī
Adhika chaturyane bhelahnu ayānī, lābhaka lobhe mūlahu bhela hānī
Bhanai Vidyāpati nia mati dose, avasara kāla uchita nahi rose.

The number of devotional poems of the author are lesser than his love songs. The most important of these songs in this category are his Maheśavāṇis and Nacāris. Some of these songs are even sung by a male Maithila in the early hours of the day. Some specimens of his devotional songs are given below. The Maheśavānīs are addressed to the mother of Gaurī i.e. Menakā and profess to describe the life of Hara as that of a common poor householder of Mithila.

Gaurī tora aṅganā baḍa ajaguta, dekhala tora aṅganā
Eka disa bāgha siṃha kare hulanā. dosara barada chhainha
seho baunā
paincha udhāra māṅgaya gelahun aṅganā, sampati madhya dekhala
bhānga ghoṭanā
Khetī ne pathāri Śiva ke gujara konā, maṅganī kain āsa chhaniha
varshodinā
Kārttika gaṇapati dui cheganā, eka chaḍhata mora para dosara
musaladanā
Bhanahin Vidyāpati sunua udanā, dāridra haraṇa karu ghaila śarānā

It is said that Śiva was so much pleased by him that for some time he served as his servant, Ugana.

Vidyāpati's lyrics are Bhajanas or he was a Vaishṇava or what was the aim of his writings. These are the subjects on which a number of scholars have writings. The popular way of handling the Rādhā-Krishna goes back to the 12th century when *Gīta Govinda* was written by Jayadeva. To Vidyāpati also like Jayadeva the sports of love which the *Kāmasūtra* (and Śahityaśāstra) lays down.[39] This is why perhaps Vidyāpati was called 'Abinava Jayadeva' (new Jayadeva). 'All his rich experience, his power of observation and sense of beauty went to make and mould his poetry, Vidyāpati's poetry ministers at first sensuousness, but step by step it rises to a plane which goes beyond all material limitations.'[40]

Vidyāpati was a Durbarī poet as he had to stay in the court with about eight kings of Mithila and so in these poems there is an abundance of images from the court life. He has tried to please not only his patrons but, also the Muslims. He had also exploite l the life outside the court as well.

39. Keith: *Classical Literature* (Heritage of India Series) p. 122.

40. R. R. Diwakara: *Bihar Through the Ages* p. 444.

Umesha Mishra in his book *Vidyāpati* has made a collection of proverbs. e.g.,

a) āgi jāria punu āgihika kāje

b) Purushaka kapaṭi prīti

c) Chhoṭa pāni chahachaha kara poṭhī ke nahi jāna

But there is no doubt that Vidyapati's poems have been very much influenced by the Sanskrit literature. Sometimes his imagery has not the originality.[41] It was due to that he was guided by the conventions of Sanskrit literature in his metaphors, similes and epithets. He has given some of his most vivid and deepest feelings of his heart probably in simple language without having any figure of speech. The following poems are his masterpieces.

1) Baḍa sukha sādhe pāola tua tire

2) Kakhana haraba duḥkha mora he Bholānātha

3) Sutali chhalhun hama gharavāre garavā motihāra

4) Sakhi he hamara duḥkha nahi ora etc. etc.

In the words of Dr. Jayakanta Mishra, Vidyapati's supreme glory as a poet 'lies in the gift of his extraordinary sensibility and of his power to express it in musical and artistic language':[42] 'He laid the foundations of Maithili Literature deeply and permanently, he was so successful that for a number of years the ability to imitate his lines alone was considered a poetic gift'.

41. Mm. H. P. Sastri says :

Sutarām yoharā sanskrit paḍiyāchhena tānhādera pakshe
sura āra bhāshā chhāḍā nūtana jinisa kichhuo nāi kevala sei
sanskrit kavitāra smriti jāgāiyā diyāi gāna thāmiyā yāya

42. *A. Hist. Of. Mai. Lit.* Vol. I p. 164.

Vidyapati's poems or method of writing not only influenced in Mithila, but also in the neighbouring countries of Bengal, Orissa and Assam. At all these places, he led the way to a vernacular poetry of the highest type. Vidyapati was the 'Khelana Kavi' to Māharāja Kirttisiṁha, of courss, in other places his influence in poems was different from the spirit in which they wereoriginally written. His tradition was followed till quite recently both inside and outside Mithila, for Maharaja Śivasiṁha and Lakhima, he was 'New Jayadeva' and to his contemporaries he was 'Sukavi', 'Sarasakavi', 'kanṭhāhāra' and to the public at large he was supreme singer of Vyāvahārika i e. occasional songs and devotional hymns to Śiva and Śakti. In c. 1598, we find a reference of 'Lacharis' of Vidyapati in *Ain-i-Akbari*.

In Assam, Bengal and Orissa, he was known as a great Vaishnava poet. It is said that Chandidasa's poetry has been inspired by Vidyapati whose songs were great favourite to Chandidasa the famous Vaishnava reformer of Bengal. In Orissa, it has influenced in the first decades of the 16th century. Maithila writers were influenced by the theme of the *Bhāgavata*. Vishnupuri who was a Maithila and preached bhakti as the means of *advaitamukti* was very much influeneed by this book. Besides Vidyapati and Raghupati upādhyāya there are other writers who were also influenced. Thus we find that Mithila, Orissa and Bengal, though politically separate, but were culturally conneted. Jayadeva has influenced like Vidyapati on the life and culture of these states.

Contemporaries of Vidyapati

Amritakara: He was the great grandson of Śridharadāsa. His Bhanitās have indicated that he was the contemporary of Vidyapati, Śivasiṁha and Bhairavasiṁha. Some of his Bhanitas are :

a) Bhanai amiñakara sunu machurāpati Ramacharita apāre,
Rājā Śivasiṃha Rūpanaraena Lakhimā dei kaṇṭhahāre.

b) Bhanai amrita anurāge kapaṭe kusumasara kautukgāre,
Jasamā devi ramāne, Bhairavasiṃha bhūpa rasa jāne.

c) Sukavi amritakare gāola re puṭavī nava panchavāna,
Madhumati devi ... ... Hari viresara jāna.

Dr. B.B. Mazumdar[43] has rightly asserted that he was a 'popular poet' but he, as it appears, was 'primarily' a man of affairs, not a man of letters'.

2. *Harapati*: It is said that he was the eldest son of the poet Vidyapati, He wrote a book *Vyavahārapradīpikā* and while explaining difficult problems he has given equivalent Maithili verses.

3. *Bhānu Kavī*: There are two Maithila Bhanu. According to the Pañjī they may be distinguished as follows.

(i) Bhanu Mishra son of Vis's Mishra of *Sodarpura Kataka* Mulāka.

(ii) Mm. Kaviraja Bhanudatta Mishra of *Sodarapura Sarisava* Mulaka. He is famous as an author of several Sanskrit works. This Bhanu is known as 'Bhanu' or 'Bhanukanra Kavi' in Anthologies of Sanskrit poems.

In one of the Bhanitas, it is said as 'Chandrasiṁha – *naresajivao Bhānu Jampaī re'*.

4. *Gajasiṁha*: He was probably a contemporary of a ruler named Purushottamadeva, husband of Asamati Devi. In his poems there are charm and fluency in their movement. In the *Rāgataraṅgini* we have the following poem which shows his above quality :

Gajasiṃha bhana eha pūrabha
Puna taha ausina bhajae rasamantare
Bhujhae sakala rasa nripa
Purushottama asamati dei kanta he

43. *Vidyapati padavali.*

The most famous Virahapada of Gajasiṁha is :

Bisarala, o re, taisana sinehā piamore,
Ki paradeśa bhaya rahala pia paravasa.
Ubi gae, o re, anubhavi, bhala kaare jānala,
Kī niradae purusha jāti ke hiradae.
Pia sakhi, o re, bhali kae vinati bhujhāuti,
Kī hama, o re, jīva laie piā mora jīvao.
Gunamaya, o re, ghora kumara siri gajasiṃha,
Ki rasa jāne gunamaya kavi Gajasiṃha bhāne.

5. *Rudradhara*: He is the author of *Pushpamālā, Srāddhaviveka, Varshakritya* etc. His Bhanita is quoted as '*Kavi Rudradhasa sihu bhāne*'.

6. *Kaviraja* (*Bhikhari Mishra*) : He has praised the husband of Assmati Devi. Some of his Bhanitas are :

a) Bhana kaviraja asamati devi pati gunaka nidhā

b) Bhikhārī mishra kavirājasya

Dr. Jayakanta Mishra observes that he has 'found it expressly mentioned in the *Kaṁsanāraāyaṇa Padāvalī* that one Bhikhari Mishra used 'Kaviraja' as his pen-name in his Maithili Bhanitas e.g. '*Bhikhārī Mishra Kavirājasya*'.

7. *Dasvadhana* (*Thākura*) : Some scholar has written that he is the same as Vidyapati whereas Dr. Jayakanta Mishra states that he has found *Kaṁsanārāyaṇa Padāvalī*. Dasavadhana called as Daśāvadhāna Thakura.

8. *Vishnupuri* : He flourished in the middle of the 15th century. His most important collection is *Bhaktiratnāvalī*. He was called Rāmapati or Ramāpati before he came a saint. His work has been translated as early as 1487 by a Bengali Lauria Krishnadāsa. In his Bhanitā, he writes as '*Vishnupuri Kaha*'.

9. '*Yaśodhara, Nava Kavisekhara*' *and Kavisekhara* : There is a poem in *Rājataraṅgini* which is attributed to a 'Navakavisekhara'. His poems' specimen may be quoted as :

Bhanai gasodhra nava kaviśekhara puhavī tesara kāneān
Sāha husena bhriṅga sama nāgara mālati senika tānhān

Dr. Mishra feels about these two poets that 'Yaśodhara Navakaviśekhara flourished in about 1493–1531 and that the poet who calls himself merely as 'Kaviśekhara' or 'new Navakaviśekhara' mas be the same as Yaśodhara.

10. *Rajapandita* : He flourished under Dhanyamanika of Tripura who was a great lover of music. His Bhanitā runs as :

Rājapaṇḍit kavi kamalāka āanarasiyn dhanyāmānika jāna

11. *Chatira Chaturabhuja* : There were three scholars of this name one of them has love for Krishna and he was the poet who composed in Maithili and his Bhanitas are 'Chatura Chaturbhuja' or merely 'Chatur–bhuja', '*rasamaya 'Chatura', Chaturbhuja*' etc.

12. *Madhusudhana* : There were several Madhusudhanas in Mithila but we do not know who was this Maithili poet. Only one poem was found in *Rājataraṅginī*.

13. *Jīvanātha* : He was probably a contemporary of Maharaja Śivasiṁha. The Bhanita of his poem is :

Dāna kalpataru medini avataru nripa hindū sulatāne,
Madhā dei pati Rūpanaraena praṇavi jīvanātha bhāne (he).

Besides there were a number of poets who flourished as found from their Bhanitas in the courts of Morang Rajās. Some of them were Lachchmīnārāyaṇa, Gopīnātha, Vīranārāyaṇa, Dhīreśvara, Bhīsma Kavi and Gaṅgādhāra. Bhīhsma Kavi is the most important of these Moranga Court poets. The following specimen will prove his calibre :

Sasadhara shasa sāra vaṭurāva,
Taiao na vadana paṭāntra pāva.
II Dhruvam II Dekha dekha āi, saragaka saravasa uravasi jāi
Vividha vilokana ati abhirāma
Manahu na avatara nayana upāma
NIka nika mānika arunimi joti
Sahase dhavala dekhia gajamonti
Bhātarāta majalen atiseta
Aisana dasana tulanā ke deta
Kānchika rachi romāvali bhāsa
Uparan taraha Harāvalī phāsa
Kara kauśala manamatha mana lae
Kuchasiriphala nahi hoae navāe
Kari-kara upamā nahi hoae navāe
Apanahi lājen saṅkocha nukāva
Harihara pranavie bhīshama bhāna
Prabhāvati pati Jagnarāyan jāna.

Lakhimīnātha: He is one of the most important and popular poet after Vidyapati in Mithila· From a poem in the '*Kaṁsanārāyaṇa Padāvalī*' we find that he has expressed himself as '*Lakhmīnātharasa*' and thus indicating that he was himself a ruler some of his Bhanitās are :

Lakhiminātha kah dhanisāra saba taha bhala rasa siṅgāra
'Krishnanarañena' guṇaka geha, devajanā tevi nava sineha

We have seen earlier that the last king of the Oinīvāra Dynasty was Lakshminātha who bore the title of '*Kaṁsanārāyaṇa*'.

Śyamasundara: He flourished under the patronage of the husband of Kamalāvati Devi, known as 'Krishnanārayaṇa'. This information can be gathered from his Bhanitā :

Rasamaya syāmasundara kavi gāna,
Sakala adhika bhela manmatha bhāva.
Krishnanārāyaṇa ī rasa jāna,
Kamalāvati pati gunaka vidhāna.

Kaṁsanārayaṇa (c. 14?6–1527): He was a great lover of Maithili poems and himself was also a great poet. Dr. J.K. Mishra has recently found a padavali written by him. Dr. Mishra found a reference to a 'Nasir Shah'[44] of Bengal (1518–31) son of Hussain Shah. the conqueror of Mithila, who practically brought the Oinīvāra dynasty to a close. Some of his Bhanitās are .

1) Kaṃsa narāyana kautuka gāvai

2) Kaṃsa narāena

During this period, there were some other illustrious vernacular writers about whom much is not known. They were Govinda, Kasinatha, Ramanatha, Śrīdhara etc.

The most important and common type of poetry in Miathili is *Tirhutī*. There are several types of this poetry e.g. *baṭagamani* (protraying *nāyikā* in *abhisāra*, *Goālari* (i.e. the sports nnd youthful pranks of Krishna in the company of Gopis), *Rāsa* (Krishna's sportive Lilās with Gopīs), Māna (i.e. depicting the annoyance of the Strīmāna and purushamāna). Other important forms of Maithili poetry are represented by *Samadāuni Langī*, *Chaitābara*, *yoga*, *uchiti*, *Malāra*, *Sohara*. *choumāsā* and devotional songs like *Nachārī*. *Vishnupura*, *Maheśavānī*, *Gosāunikagita*, etc. It may be pointed out that there is a difference between Nachārī and Maheśavānī. The first refers to the ecstatic dance of Śivā (Natarāja of the South) whereas Maheśavānī is sung in the praise of Śiva. It generally represents the life of Śiva and his marriage. It is addressed to Manain (i.e. Menakā, mother of Gaurī.) *Samadāuni* is sung at the end of any function or at

44. *Sumukhi samada sabhodaren samadala Nāsirā Shāh saratāne. Nasira Bhūpati sorampati Kaṁsanarayana bhāne.*

the time of the girl going to her father-in-laws place. *Lagani* is sung generally by village women folk in the early hours of morning while grinding grains. *Yoga* is sung to bind the bridegroom and the bride where as *uchiti* is sung to convey the courtesy of the host to the distinguished visitor. *Malāra* is a seasonal song whereas *Chaitābara* or *chaitī* conveys emotions of love in the month of *Chaitra*. Besides we have *Sohara, Barahamāsā* and *Chomāsā*. *Sohara* is a birth song whereas the other two are separation songs.

Conclusion :

After the downfall of the Oinīvāra dynasty, the centre of literary activity was disrupted for a number of years. The most important poet who has compietely dominated this period was Vidyāpati. He influenced his contemporaries or his successors. Amongst them there were five poets, viz. Amritakara, Chaturbhuj, Govinda, Bhīshma and Kaṁsanārāyana who have really contributed some solid matter to Maithili lyric. Amongst women writers of this period, we may mention the name of Lakhimā, Chandrakalā who was *'Vidyāpatiputravaddhavaḥ'*, and others have also contributed to their extent. Kaṁsanārāyana's Age marked a high water mark in this tradition. Almost all poets of this period wrote on Radha Krishna love sports or love in general, on Gaṅgā, Śiva and Śakti. After the downfall of the Oinivāra Dynasty, the centre of activity shifted to Nepal where the royal courts had, by force of circumstances come to patronise Maithila intelligentsia.

The impact of the Muslim culture began to be imprinted on the language of this period in the form of the use of quite a number of Arabic and Persian words both *Varṇaranākara* and *Kırtilatā* have such loan words as ṭuluk (Turk), Eir (arrow), Pyāju (onion), Ohdā (post). moujā (village), adab, adaf (respect), dewan, diwan (minister), balha, bali dar tabela, astabal (stable), sadar, Sadar darwāzā (main gate) etc.

The Development of Maithili Script

CHAPTER VII

Palaeography

SECTION : 1

SALIENT FEATURES OF MIṬHILĀKSHARA

As already stated earlier that the main language spoken in Mithila was Maithili. It has its own script which is known as *'Maithili Lipi'*, *'Maithilākshara'*, *'Mithilākshara'* or *'Tirhutā'*. Some people have dubed it as 'a corruption of Bengali' or as 'Ojhā Script used in Behar chiefly by Ojha Brahmins.'[1] The name *Tirhutā* clearly indicates that the Tirhuta lipi was fully developed from the Brāhmī when 'Tīrabhukti' had become the popular name for the country. Before this, probably it was known as *'Māgadhī Script'*, or as the Buddhist work *Lalita Vistara* has it the *Vaidehī Lipi*.[2] The *Lalita Vistara* has been translated in chinese in 308 A. D. This contains a list of 64 scripts prevalent during the time of Lord Buddha. They are *Brāhmī, Magadhalipi, Pūrva Videhalipi, Nāgalipi, Drāviḍalipi,* etc.

In none of the books, scholars have tried to discuss the origin and develop–

1. e.g. in *Specimens of Various Vernacular characters passing through the Post Office in India*, compiled in 1877 by C. W. Hutchinson Dec. 1877.

2. cf. *Maithili Lipi* by Jivanatha Raya in *Mithilāṅka* II p. 27.

ment of this script. Dr. R. D. Banerji has stated[3] that "Dr. Bihler's work ceases to be exhaustive and does not deal wiht Eastern variety Forms of the Northern Alphabet, separately." Dr. S. K. Chatterji has stated in his monumental work[4] that the case of Śāradā script is a separate unit in the 8th century A. D. and a much later period in the case of proto Bengali'.

The Maithili albhabet

" is derived from the Eastern alphabet current in what is now Eastern United Provinces, Eastern central provinces, Behar, Orissa and Bengal and Assam, from the 8th century onwards " and which in its turn " is a variety of the Gupta script (400-500 A. D.) which is a sort of cursive development through the intermediate Kushana writing of the primitive and monumental Brahmi, the author of all the national Indian alphabets." " Manuscripts written in this cursive from the 7th century, the manuscridts preserved in the temple of Hociuzi in Japan have been found."

" The cursive Eastern alphabet is the immediate source of the 'Bengali-Assamease (2) Maithili and Oriya albhabets. (1) and (2) are practically identical, almost all the forms in (2) are found in old Manuscripts written in (1). In fact Sanscrit Manuscripts in Maithili characters used to be read quite easily by Bengali Pandits, to whom these characters were known as *tirute* ... ... In Magadha the same alphabet of pre-Moslem Mss written at Nalanda and Vikramsila in Magadha have been found preserved in Nepal. But ... in later times the cursive or short hand form of the old Devanagari style of the Indian alphabet which prevailed in Northern and Westren India ... from the 7th century, namely, the Kaithi script, came to Magadha by way of the Bhujpuriyā tract ahd this Kaithi alphabet has held the ground till now. Kaithi because of its simplicity has spread to Mithila as well, where only the Brahmanas and other upper classes keep up the old Maithili character, the latter has never been extensively printed from types ; and Devanagari strengthened by the spread of Hindi and by its

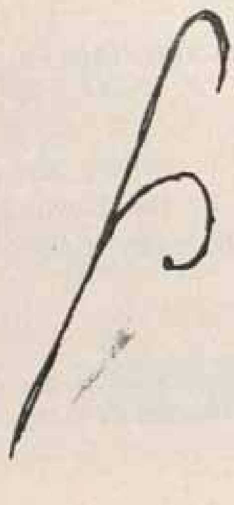
3. *Origin of Bengali Script* p. 88

4. *Origin and Development of Bengali Language* pages 224-225

special association with Sanskrit at the present day, is now employed in printing Maithili. In Oriya, the old cursive alphabet of the East changed as early as the 15th century into the Oriya alphabet as it is current ... now deviating greatly from the Bengali-Maithili norm."

The origin of Maithili script is as clarified above. In the plate shown towards the end of the book, it has been tried to trace its origin from the 4th century A.D. onwards. The earliest written documents can be found in the Manuscripts of the Buddhist Gāns and Dohās and other Maithila works in Nepal Durbar Library. The late Reve. Rāhula Sānkrityāyana has mentioned without any date a manuscript of *Kurukullāsāvana* in old Maithili among the Maithili Manuscripts kept in Tibet. The Inscription of Śrīdhara Kāyastha at Andhrā Ṭhārhi, the Kandahā Inscription of Narasiṁhadeva of Oinīvāra dynasty, Vidyapati's hand-writing in *Śrīmadbhāgvata*. Inscription at Bideśvarasthānā, Manuscript of Vidyapati's *Gorakshavijaya* Nāṭaka Copied in La. Sam. 495 (1614 A.D.); Lochana's Handwriting in *Naishadha* (Śake 1602 i.e. 1680 A.D.) etc. are the basis on which its development has been shown here.

Salient Features of Mithilākshara :



(a) Maithili script has changed very little during the ages, though of course such a thing as the dot of *Ra* going inside the triangle and subsequently forming a line is observed.

(b) In Mithila while writing all letters and invitations and religious manuscripts or in doing any auspicious work begin with the *Āñjī* sign as shown in the margin. In Mithila a boy on the occasion of his *akṣharārambha*, at the age of five years, writes the sign of '*Āñjī*' and '*Sidhirastu*'. Some scholars interpret it to mean

tusk of the deity Gaṇeśa, who is the deity of learning and the destroyer of all evils[5]. Bengali scholar Pt. Padmanatha Bhattacharya says that 'the sign ... does not represent any particular letter or syllable but is the *Kuṇḍalinī* the serpent shaped divinity that pervades every letter and regulates its pronunciation. She is in fact the creative energy bringing out every letter. *Om* is the representative of the Vedic Brahmā, whereas ... *Āñjī* is the symbol of the Tantric divinity '*Kuṇḍalinī*. Shri Bhattacharya quotes a tantric work where the name is found to show that 'above the dvidala (two petalled Chakra i.e. the *Āñjichakra* is the seat of the Kalā (lit. tract) which is very dear to the Yogīs (devotees). This is called *Āñjī* ; this looks like a carved line.' 'He feels that it is the serpentine Kuṇḍalinī just emerged out of the Satekaras and 'the devotee is delighted to see her in this transcendant stage, on the way to the goal *Sahastraachakra*–within the crown of the head.

(c) Some scholars have interprated the Mithilākshara as representing the Tantric Yantras such as *Trikoṇa, Bindu, Vrita, Chatushkoṇa* etc. Maithilas believe that Manuscripts written in *Mithilākṣhara* are supposed to be more effective in matters of worship and rituals than in any other script.

(d) In Mithilākṣhara, *O* and *au* has a separate sign which does not look as if it is merely an addition to *a*.

(e) There is difference of *hrsva* and *dīrgha* mātrās than in the Devanāgarī script.

(f) The Mithilākshara can be written without the raising the pen after every letter as in Roman script and not like the Devanāgarī script. The result of which it can be written faster than other such scripts.

5. There is a manuscript of Maithila Vararuchi known as *Patrakaumudī* in the Gangānātha Jha Research Institute, Allahabad in which it is described as such.

6. *Journal of the Kamrūpa Anusamdhāna Samiti* Vol. I, p. 8

(g) Its main peculiarity is in its samyuktākṣhara· e.g. *rga, kra, shṇa, ktta, ñcha, kri, tya, tma, ṅga,* tva, *tra,* etc·

(h) The Mithilākshara has two separate forms for *ṇa* and *śa* each·

(i) The full point is called *pāsī* (Sanskrit *pārśvī* in Maithili).

(j) Its another distinctive feature is the diacritical mark above *ba* or below it, to distinguish it from *va·*

(k) *Mithilākṣhara* albhabet is called *Kakaharā.*

(l) In Maithili each form of letter (Mātrikā or Non-mātrikā) has a name[7] e.g. *taraṭekā 'Ka', Kāniñchana 'Kā' harisen 'Ki' dirghe 'Kī' māthanūsvāra 'Kam', duibunnā 'Kaḥ' or Kavirkāne 'Ka', Kāñchuna 'Kā' harisen 'Ki', dirghe 'Kī', tāre 'Ku' bārjana 'Kū, ekalen 'Ke', donle 'Kai', Kalmata 'Ko', doohakannā 'Kau' maste 'Kam', 'Ka' bisarga 'Kaḥ'*

(m) The Mithilakṣhara ends in upwards stroke (urdhvagati)

(n) To distinguiah from other akshara sometimes we call *ya,* as *poharīā 'ja'* and *'sha'* as *peṭachirā 'Kha'*[8]

The earliest reference to this script or language is found in Amaduzzi's preface to Beligatti's *Alphabetum Brahmpānicum* published in 1771 A.D. This book makes a reference to the languages used in India and amongst them he says that *Tourutiana* i.e. *Tirhutiya* is one of the languages. Colebroke wrote in 1801 A.D. that Maithilī is a dialect while

7. There is a parallel description in Devanāgarī as mentioned in *Ganita Kā Itihāsa* by Sudhakara Dwivedy, which runs as follows :

'Ka' vina kanne 'Ka' | 'Kannana' 'Kā' | Reson 'Ki' | dirgī Kī |
tāḍe 'Kū' vāḍe 'Kee | ekamata ***Ke*** *| do te Kai | Kana mata Ko |*
durmāti Kānā Kau | maste Kam | dāsī kaḥ.

8. cf. *History of Maithili Literature* by Dr. J. K. Mishra.

writing essay on Sanskrit and Prakrita. He has pointed out its affinity with Bengali Aime - Martin says about Maithili as- '*Le Marthilase retrouvedans Neypal*'. Another scholar Fellon has shown few specimens of this language in 1875 (cf. *IA*, 1875 *IV* p. 340). In his monumental book entitled *Specimens of language of India* (Calcutta 1874) Campbell has given examples of the language of West Tirhut, East Tirhut etc. Grierson in his Maithili Grammar calls Maithili as one of the main language of Bihar amongst the three languages spoken there. According to Dr. S.K. Chatterji, the 'Maithaili alphabet is derived from the eastern alphabet .... a variety of the Gupta script which is a sort of cursive development through the intermediate Kushāna writing of the primitive and monumental Brāhmī, the mother of all the national Indian alphabtes .. to Bengali Pandits these characters were known as *Tirute*.[9] Right from the beginning of the Gupta period to the 16th century or so, we can easily trace the growth and development of Maithili script as shown in the plate shown in this book. Some of the most important inscriptions and manuscripts may be studied with interest and profit : It will not be out of place to state that the impact of Vidyapati was so great that eminent Sanskrit scholars and digest writers such as the old Vachaspati, chandeśvara, Ruchipati, Jagaddhara, Vachaspati II and even Vidyāpati used Maithili words profusely in their Sanskrit.

1. Andhrathārhī Inscription of Śrīdharadāsa
2. Bheet Bhagvānpur
3. Āsi inscription
4. Khojpur Durga image Inscription
5. Panchobha copper plate Inscription of Samgrāmagupta
6. Tilkeśvara Temple Inscription
7. Kandahā Inscription
8. Bhagīrathpur Inscription
9. The so-called Simraon Inscription of Nānyadeva

9. S. K. Chatterji : *Origin and Development of Bengali language* Vol. I, pp. 224-25.

10. Copy of Vardhamāna's contemporary Mss
11. Copies of *Karṇa Parvan* of the Mahabharata dated La. Sam. 327
12. *Bhāgvatapurāna's* copy written by Vidyāpati
13. *Vishṇu purāṇa's* copy written by Pakshadhara Miśra
14. Copies of *Varṇaratnākara*, Vidyāpati's *Dhūrtasamagam*, *Kirtipatākā*, *Goraksha vijaya* etc.
15. A Maithili character Inscription engraved on a temple at Godda (Santhal Parganna)
16. Rahula Sankrityayan mentions a number of Mss kept in Tibet (cf *JBORS*-XXIII p. 31)
17. Besides there are a number of Mss. kept in the libraries of the world which are in Maithili character
18. Barantpur Chaṇḍīsthāna, Saharsa
19. Bispi grant of Rājā Śivasiṃha

Maithili Inscriptions in Nepal :

It is a remarkable fact that Maithila culture influenced and helped the growth and development of the Nepalese culture. The Nepalese chronicles, inscriptions and manuscripts etc. prove it without suspicion that the Malla Kings of Upatyaka (i.e. Bhaktpur, Kantipur and Lalitapur) were the descendants of the Karṇāṭa royal family. This royal family encouraged their mother tongue (Newārī) as well as Maithili. It it said that there were only there centres in Nepal viz. Simraongarh, Upatyaka and Moranga where Maithili *Sāhitya* flourished for decades after being encouraged by the local rulers.

The Malla kings of Upatyaka viz. King Jaggjyotiramalla, Kavīndra, Jegatprakāśamalla, Jitamitramalla, Bhupatindramalla, Raṇajītamalla and others have encourged poets dramatists and others. The most anciant maithili inscription is in the copper plate of Lakshmīnarasiṁhamalla (N.S. 753 or 1633 A.D.). Similarly Oinīvāra king Morangamalipati Narnarayana, Jaganārāyaṇa and others of this dynasty have encouraged Dhireśvara, Bhishma etc.

It is said that in the 14th century A. D. King Harisimhadeva went to Nepal and along with him a large number of scholars and others went. These Maithilas were absorbed in several posts in Nepal and literary persons were encouraged to write in Maithili. Dr. P. C. Bagachi writes: "*nepaler prāchīna Vainśera O prabhāva sampanna vyaktidera sikshāra bhasha chhila. Maithili karanatānder anekeyi Mithila thekena giye Chhilena*".

It has been explored and found that the Maithili inscriptions were engraved on the walls of the temples, maṇḍapas, palaces etc. at the time of their construction or the installation of the idols in the temples. Some of these inscriptions might have been engraved to please gods and goddesses. We find that during the time of Malla Kings there was great development of Maithili literature in Nepal Upatyaka. After the death of Yakshamalla, the grandson of Sthitimalla, the Kingdom was divided into three main branches viz. Bhaktapur, Kantipnr and Lalitapur. It was also during their reigns that Maithili literature developed as usual. Dr. Ramdeva Jha has recently published a booklet in which he has collected a few maithili songs engraved and found in Nepal.

SECTION : 2

Karṇāṭa & Oinīvāra Inscriptions

Introductory

IN this section the salient features of the important inscriptions along with its text as far as possible are compiled. For studying the Cultural History of Mithila of this period these inscriptions are very important.

1. The Sa-Called Simraon Inscription :

Dr. K. P. Jayaswal has stated and it is popularly known in Mithila that Nānya-deva commenced his regin on July 18, 1097. Pandit Candā Jha in his edition of the *Purushaprīkshā* of Vidyāpati has quoted the verse as follows :

Nandendu-vindu-vidhu-samsmita-śākavarshe
Tachchrāvaṇe sitadale munisiddha-tithyām,
Svātī-śanaiścharadyute kari-vaire lagne
Tauntānyadevanripatirvidhīta vāstum.

The same verse is given in the Nepali Vamśāvālī as :

Induścha soma-vasu-smmita-śākavarshe
Tachchhrāvaṇasya dhavale munitithya dhastāt.
Svātau śanaiścharadine ripumardalagne
Śrī nānyadevanripatirvidadhīta rājyam.

Translation :

In the Śāka year 1019(=1097 A.D.) on Saturday the 7th of Śravaṇa Sudi in the Svātī Nakshatra King Nānya-deva took the land.

See original inscriptions at the end of the book.

2. *Andharā Ṭhārhī Inscription*:

The inscription is found from a village in the present district of Madhubani. It is on the pedestal having only a remnant of the feet of the original statue in black stone, which is kept at Kamalādityasthāna. There is a beautiful door jamb of the Sūrya temple with the Gaṅgā and the Yamunā Panel depicted on it. See illustrations.

It can be easily compared with Deopara inscription as stated by Dr. Jayaswal. It indicates that the poet Bāṇa had very probably written a work on some Vaishṇavite manifestation.

TEXT

1st Line : Om Śrimān-nānya-patirjjetā guṇaratna (?) mahārnnavaḥ yatkirttiyā janitam viswam dvitīya krīrasāgarah

2nd Line : Mantriṇā tasya Nānyasya kshatravamśābja-bhānunā daivāya kāritaḥ Śrīman Śrīdharaḥ Śrīdhareṇa cha

3rd Line : Yasyāya vālmikera vijayī prabandhajaladhau vyāsasya chātyadbhute vā (ṇā) dyairanavadyagadya chaturainyai

4th Line : Ścha vistārite I Asmākam kva purnaggirārāmavasaraḥ kovā karotyādara I Yadvā Bāla – vachopya ...

3. *Bhīṭ Bhagavānpura Inscription* :

A reference to Shri Malladeva has been found in the *Purushparīkshā* of Vidyāpati. From other documents we know that he was the son of Nānyadeva. It is said that Bhīṭ Bhagavānpur was his Capital and during his age the Mithila architecture developed to its grandeur. The ruins of the temple architecture found from this village has given a new landmark in the history of art. The village is situated about 20 Kms. from Tamuria Rly. Station. The inscription is incomplete and short. It reads as follows :

Om Śrimalladevasya ...

4. *The Khojpur Durga Image Inscription* :

The Khojpur Durga image is kept with Shri Garibnatha Jha of Village Khojpur, District Madhubani. It is in religious use. The inscriptions is divided into two halves separated by two vertical lines. It is a private record in incorrect Sanskrit in connection with installation of the image of Durgā and is not of much historical importance. Madana son of Suryaka made this image. The date of this inscription is given as follows ; 'La. Sam. 147 Āshāḍabadi 12 Śukre'. The Lakshmaṇasena Saṁvat was prevalent in Mithila and it is one of the earliest recorded dates in that era. The script is Maithili. According to Dr. D.C. Sircar the date of the Khojpur inscription seems to be Friday, the 18th June, 1255 A.D [2]

5. *Kandahā Inscription of Narsiṁhadeva*

This is the first inscription of the Oinīvāra or Kameśvara Dynasty of Mithila. Kandahā is 13 Kms. from Saharsa. The inscription is in two vertical bars of the black stone frame of the door of a Sun Temple called Bhavāditya. Vaṁśadhara under orders of Narasiṁhadeva built this temple. Narasiṁhadeva was a contemporary of Vidyāpati. The script has not changed much in the last five centuries. According to K.P. Jayaswal it was written in 1397 Samvat i.e. 1435 A.D. The importance of this inscription is that Sun worship was given more importance than other religious worship in Mithila.

Transcript

1st Line : Prithvīpati dvijaavaro bhava (siṃha ā) sīdāśīvishendra vapu
rujjvala kitirāsiḥ I Tasyāttmajaḥ sakalakritya vichāra dhīro
vīro (va) bhūva vi

2nd Line : (...) rasiṃhadeva (: II) (I) (doḥ ?)—stambhadvayanirchirtā
hita nripa-śrasṇī-kriṭopala-jyotsnāvardhita-pā

[2]. *JBRS*, Vol. XXXVII Pts. 3 & 4 p. 10 ff.

3rd Line : da–pallava-nakha śreṇi mayukhāvaliḥ I dātā tattanayo mayokto vidhinā bhūmaṇḍalam

4th Line : Pālayan dhīraḥ śrinarasiṃha–bhūpa tilakaḥ kantodhunā rājate II (2) nidesha tosyāyatanam rave—

5th Line : ridamachikart I vilvapañchskuloḥ dutaḥ śrīmadvaṃśadharaḥ kritī II 3 II Jyeshṭhe māsi śakābde sa ...

6th Line : Madanāṅkitesyagirā I (Bu) dhapāṭakīyachandraḥ kritavāne tāni padyāni II 4 II

Transcript

Line 1. "The excellent Brahmin Bhavasiṃha was king. His body was like that of the king of poisonous serpents (i.e. black) but he was a collection of white fame. His son, a thinker in respect of all the rites, and a brave man, was.

Line 2. ... (Ha) rasiṃhadeva. (Lines 2 and 3) His son, the donor, is he the rays of the nails of whose petal–like feet, were increased in lustre by the rays of the precious stones on the diadems of unfriedly rulers conquered by his two pillar-like arms, (Lines 3 and 4) He protects the province according to the system declared by Maya : he, the grave Sri Narasiṃha, the forehead-mark (tilaka) of kings, the handsome one, is at present ruling. By the order of his this temple of the Sun (Line 5) is made by the learned and illustrious Vamsadhara, born in the family of Vilvapancha. In the month of Jyeshtha, in the Sake year figuring as five–seven (Line 6) and thirteen (=1357 S·) by the order of the latter, Chandra of Budhapataka has composed these verses.

6· *Barantpur Chaṇḍīsthāna, Saharsa Inscription* :

It is a very small inscription on a black stone slab· It mentions Sarvvasiṁhadeva (an unknown figure) who is adorned with every virtue and the joy, bestowing moon of the lotus–lineage of Buddheśa.

Transcript :

Śrīmanmāheśvarī varalabdha satkriyā virājamana buddheśa,
Vamśasya sadāchandraja śrīmat sarvvasiṃhadeva vijayī,

7. *Bhagirathpur Inscriptian of Anumati Devi* :

From the inscription, it becomes clear that the stone slab of the inscription was the Kīrtiśilā of the temple of Mādhava erected by Anu-mati Devi, who was the daughter-in-law of Harinārāyaṇa Bhairavasiṁha wife of Rūpanārāyaṇa Rāmbhadra and mother of Kaṁsanārāyaṇa during the year 394 L.S. The reign of Bhairava Siṁha was the golden age of Mithila. In his court, there were Ruchipati, Vidyāpati, Vachaspati, Vardhamāna, Miśaru and a host of scholars. This inscription is a beautiful specimen of Mithilākshara of the early 16th Century.

Transcript :

1st Line : Siddḥa I snushā Harinarāyaṇa kshitipater gateḥ mābhutām
Vadhūrnnū pati maṇḍalīmahita-rāma-bhnmīpateḥ
Dvijostamasukhydā nripati-kaṃsanārayaṇa
Pravīra-jananī mudá maṭhamachīkaratsunderam

2nd Line : Dāmāryyā dalayāmbabhūva jagatām daridya matyudghaṭam
Kīrtyā yā śaradindusundaratarān lokānścha kārāyutān
Kī chochchairvvinayānnayāchcha vaśatām nitā yayā bāndhavāḥ

3rd Line : Seyam viśvavilakshaṇejjivalaguṇagrāma maṭhaunirmame II
Vedarandhra chihite Lakshmaṇsya nripatermmatebdake
Viśvaviśrutaguṇā guṇālayam devatālaya memum mudakarot II3II

4th Line : Kavitā Madhava-sukaveḥ Kīrthidavyāḥ sudhāmbudhirūpanetā
Tribhuwanabhuvana— ( ) bhoge vilasalū Kalpāntaparyantam II4II
Devī devālayamiyamamum Kāramāmāsa krichchhe
Bhaktā navatandinamammatirddharmmakarmmanura ktā
Yaishaśeshe jagati jagatīnā nāthasya yodhā
Bhṅshābhutā vividhavidhayā Rūpanārāyaṇsya

4th Line : Kā kīrtti ra (myā) kāpi Lakshmi-ravani-mupagalā Mādhavarāyanāya
Sūnurjj yāyān yadiyo yavanapati yāthāyakastirabhuktta

5th Line : Rājārājādhirājaḥ sawara-sarasaḥ kaṃsanārāyanosou
II ... ... II ... ... II di Śrīrnadanumatidevī nāmājñyā

6th Line : Atipraṇatena (ga)yā putrena ... maṭhanirmāṇa kāritamiti śubhamaslā II6II

Translation :

1. Daughter-in-law of Harinārāyana, the lord of the earth, who was a refuge to kings ; wife of king Rāma, who was celebrated in the circle kings ; and mother of the great warrior king Kaṃsanārāyaṇa the lady, who gave delight to the best of the Brāhmaṇas got this beautiful temple (*Maṭha*) erected.

2. Through her gifts she destroyed the extra-ordinary poverty of the world: through her glory she rendered tens of thousands of people more beautiful than the autumn moon ; through her modesty and her prudence she brought her relatives under control ; such a repository of bright virtures, unique in the world, got this temple built.

3. In the year signed as 394 approved by king Lakshmaṇa, this lady of world-renowned fame got this abode of the good, full of good qualities, constructed with pleasure.

4. (This) poetry of the good poet Mādhava and (this) glory of the lady, thriving as the sea of nectar, may shine till eternity in the regions of the three worlds.

5. The faithful lady, Anumati, who was engaged day and night in the deeds of piety, got this abode of the god constructed in the course of an austerity – the lady who was the wife of Rūpanārāyana, the lord of the lords of the earth and who was, in different ways, like an ornament in the whole world.

6. It was some Lakshmī, Goddess of wealth and success, not emaciated, who had come over to the earth for the devotion of Mādhava, whose eldest son, a terror in Tirhut to the King of Yavanas, is this king of kings, Kaṃsanārāyaṇa, with a passion for war.

By orders of Anumati Devi, full of glory, the construction of this temple was made by the most obedient (Ga)yā's son, ... May this be auspicious. May there be success.[3]

3. *JBRS* XII pt. 3 p. 271 ff.

8. *The Panchobh Copper-plate of Saṁgrāmagupta* :

The inscription[4] was unearthed in the village of Panchobh situated about 8 Kms. to the west of Laheriasarai (Darbhanga). The plate contains the royal seal at the ornamental top. It has a legend Śrī Sangrāmagupta across the centre and in the upper part a representation of all bull facing towards the proper right in a slightly recumbent posture. The characters are Maithili though the record is in Sanskrit.

It records the grant of a village named Vanigama situated in the distric of Jambuvani made by the Parambhaṭṭāraka Maharajadhiraja Parameśvara and Mahāmāṇḍalika Sangrāmagupta, who is a worshipper of Māheśvara. The donee Kumaraswāmin is of Śāṇḍilya gotra and has three pravaras viz. Śāṇḍilya, Asita and Devala. Even now-a-days a Śāṇḍilya gotra Maithila Brāhmaṇa has the same pravaras. He is of Kolancha family. The genealogical table of the donor is as follows : Sangrāmagupta son of Krishnagupta son of Rajādityagupta son of Devagupta son of Dāmodaragupta son of Yajñeśagupta. Guptavaṁśaḥ of the inscription may make *some connection with the Later Guptas of Magadha.* It is dated on the 9th day of Karttika Krishna in the 17th year of the reign of the King. No era is mentioned. However on palaeographical ground this inscription is not later than the twelfth century.

Transcript :

Śrī Sangrāma Guptaḥ

1st Line : Om svastī paramabhaṭṭāraka mahārājādhirāja

2nd Line : Om svasti paramabhaṭṭāraka mahārājādhirāja parameśvara parama māheśvara vrishabhadhvaja somānvayajārjunabaśiṅg bhava jayapurapara

3rd Line : meśvara mahāmaṇḍalika Śrīrājādityaguptadevapādānukhyāta rājaputra Śrikrishnaguptasūta paramabhaṭṭāraka mahārājādhirāja parameśva

4. *JBORS* Vol. 5 Pt. 4 p. 582 ff

4th Line : ra paramamāheśvara vrishabhadhvaja sāmānvayajārjjuna vanśīñbhava-jayapura parameśvara mahāmaṇḍalika śrīmat sangrāmaguptadevapādala pravaraṅgamāna vijaya rā

5th Line : jye saptadaśasamvvatsare kārttikakrishṇanavamyām tithau śrimajjaya skandhavārāt jayameva mahārajādhirāja mahāmaṇḍalika śrīmat Sangrāmaguptadeva vijayī I Jambūva

6th Line : Vibhayapratibaḍa vaṇigamāgrāmi samupagra (ga) tāśeparāñji Rājaputra pātramahāsāndhivigrahika mahāvyahūpati mahadhikārika Mahāmudrādhikārika

7th Line : Mahāmattaka (ra) mahāpolu patti (ti) mahāsādhanika mahā paṭalika mahāpratīhāra mahādharmādhikariṇika mahākaraṇādhyaksha vārtti ni (nai) bandhika mahākaṭuka ma

8th Line : hautvitāsanika mahādaṇḍnāyaka mahādānika mahāpāñchakulika mahāsāmantarāṇaka mahāśreshṭidānika dhulidānika ghaṭṭapālakhaṇḍa pālanarapati gulmapati

9th Line : nauvalavyāprita gomahishā vivaḍavādhyākshāadīnanyānapi rājapādopa

Jivini mānayati bodhayati samādiśati cha matamastu bhavatām uparilikhita

10th Line : Grāmāyam khaṇḍitavatuḥ sīmvāachhichhatraḥ sapallikaḥ sajalasdalaḥ sāmbamadhūka sagarttodharaḥ sagopracharaḥ sanimubhrishṭaka (sanimbvabhrishṭika) sopa dhinidhānāḥ (naḥ) salohalava

11th Line : pākaraḥ samaru tapīḍoparikaravarjjiton achāṭamaṭapraveśo mahātā nugraheṇa saṇḍilyāsita-devatyapravarāya kolañchavinirggata maṭṭaṣrīrāmapau

12th Line : trāya bhaṭṭaśrikrishṇāditya putrāya yajurvvedavidughe (ā) yudhya baṭuka bhaṭṭa śrīkumarasvāmiśarmaṇe I yugādau vidhivat strālva tāmra śāsanīkritya pra

13th Line : dastī yadokta palavābhairasmādhistadyushmāṇi
savvairavājñā śravaṇa vidheyaiḥ samastapratyāpanayaḥ
kāryāḥ bhāvidhiścha rājabhi rājandrā varkakshityudapi

14th Line : Dhavalam paripālanīyam atra bhūpate rvvaśānukīrttanaśchalokāḥ
yangabhaktiarvrishabhadhvaje yadama yajjishu stapasyāśrita
stīvraḥ śadkarasanggaro yijayinī vidyapatirrauśādya (yā)

15th Line : Rāmā guptavatī samudratanayā yenāta uchchaistaro
vaṃśo guptavrishadhvajārjuna jayairyukto ṇrrpāṇāmayam
tasyendu sphuradugranirmalakule bhūpāḥ pratāpānvitā dharmma

16th Line · prākramakīrttibhūtivibhave devā havāvadhuḥ
kāntā muktavasundharā parisaro krītyeva ratnākaro
yeshām bhūri kaḍāra pīsyakrito dūram sa sārostaraḥ

17th Line : Yu swarggamupāgateshu prithavīnā he bubhūvānvayau
yam yuddhādhvaravīradāraṇarasādyajñesya (śa)guptam jaguḥ
vāṇavrātanighāta varṇa pritanākshayāt kshitīśāḥ kshayam

18th Line : Yasmannagmurasau tato jaya iti khyāto vipakshāntakaḥ
Sūryaḥ sajjanapaṅkaje suragularvā kyārtha chinttāvidhau
Chandraḥ strīkumudākare malayajaḥ santtāpaduḥsvaksha

19th Line : Ye siṃho vairikarīndravrindadalane rājā tato jāyata
Śrīdāmodaragupta eva nikhilakshamā kyātakīrtti pra (?)yaḥ
Jañe varipurandarāgni marutā magram grihītveva yaḥ

20th Line : Senakrāna (nta) vasundharā gurumarprotrā (ttrā) sitāhośvaraḥ
Yatkīrttiḥ Kulaṭeva viśvamaśchilam vundāvadātātataḥ
Soyam tāksha (z) saṭtaksha vikramagatiśchāmuṇḍarājosāyuvā

21st Line : Varnistapanādibaudha vipātirjjātaḥ samudrādiva
Pradyugno Madhusūdanādiva guhaḥ samhārakārādiva
Rāmaḥ paṅgikaradādiva marapurīnākshādive

22nd Line: ndrātmajaḥ tasyādvthadimaga (3) Devaguptanripatiḥ
satyāvatāraḥsvaym
putrastesyavabhūpabhūpatisakshaprohabhīviravrato
daṭapyadyairividāraṇaspunradatispan

23rd L'ne: rojasāmāśravaḥ
Dhunvāno dhanurambudadhvani Yudhitrāsāryaki vidiyadhām
Rajāditya iti pra'āpadahano jvālākarālonripaḥ
Nānākāvyakadā vinodanika

24th Line: Shagrāvā prajāpālakaḥ
Śaśvattamkukalokakalpaviṭapī Śriṅkā (ṅgagā) rad'kshā guruḥ
āvāso vinayasya sādhucharitasyādhyākshayoyodyat
Vaidagdhasya nike

25th Line: Tanam priyagirām sthānam sthiterālayaḥ
Maryādām jana (ta) theḥ pratāpamitataḥ śagrāt samadhyunnatim
Rāhorākramaṇam gurervvinayitām tejasvitābhagnitaḥ
Jagrā

26th Line: Haikaḍhanudtharānarapatiryoarativajrasvno
Vācham kanchidudīrayedamimatām soyam sukhaśrāviṇāḥ (shaḥ)
ya tāvat prithu pāthavaṃśajananā dhavyānripāstat

27th Line: Kvatim rakshishyanti Kulakramāditi brūmonyarajān prati
Tattatkāla yuvāmapikshitibhritāmedhaspha ṅgdharmmalthū
rmatveva parakīttaḥ (rttayaḥ) sukvatāyānenāvi

28th Line: Lopyāḥ Kuchit II

Dhavanti chātradharmānuśansinaḥ ślokāḥ
annadānāt param nāsti danam svarggapalaprada
annam hijagataḥ prāṇāḥ tadannaam dhumisagra (ga) tam
anndā

29th Line : nāt param prāyo bhūmidānam vara jaguḥ
dāne chayat palam prokttam pālane cha tatodhikam
rājan dhūmi prayachchhanyaiḥ pradattā cha nu pālaya
asāre pi cha saṃsāre

30th Line : Jīvitasya phalīya
Pālana parakīrttīnām svayam karttutvameva cha
amu (mum) dattām prayatnena parikhā yudhishṭhira
mahīm mahībhritām

Translation

Om, good be unto you, Paramabhaṭṭāraka, Mahārājādhirāja. Om, good be unto you, from the victorious camp, on the ninth day of the dark-fortnight, in the seventeenth year, in the kingdom of ever increasing victory of Paramabhaṭṭāraka, Mahārājādhiraja, Parameśvara Saṃgrāma Gupta, best of the devotees of Maheśvara, having the bull as his royal insignia, born in the family of Arjuna of the lunar race, the lord of Jayapur, the Supreme Lord of Maṇḍalas, son of the illustrious prince Krishna Gupta who meditated on the feet of the glorious Parmabhaṭṭāraka Mahārājādhirāj Parameśvara Rājāditya Gupta, best of the devotees of Maheśvara, having the bull as his royal insignia, born in the family of Arjuna of the lunar race, lord of Jayapur and the Supreme Lord of Maṇḍalas.

This Mahārājādhirāja Mahāmāṇḍalika, the illustrious and victorious Samgrāmā Gupta Devapyas respects to, informs and instructs all those that are assembled in the village Vanigāma situated within the district of Jambuvāni, the queen, the prince, the prime minister, the minister of peace and war (nahāsāndhi-vigrahika), the chief master of ministary arrays (Mahavyūhapati), the chief superintendent of offices (Mahādhikārika), the keeper of royal seal (Mahamudrādhikāri), lord chamber, lain (Mahamahattaka), the superintendent of the stables for elephants (Mahapilupati)- the superintendent of military supplies (Mahasādhanika), the chief keeper of records (Mahakshapatalika), the chief of the warders (Mahapratihāra), the chief justice (Mahadharmmādhikāraṇika), the chief officer of documents (Mahakaranadhāksha), the intelligence officer (Vartti), the writer of grants (Naivandhika), Mahakaṭuka, Mahantthitasanika, the chief Magistrate (Mahadaṇḍanāyaka), the officer in charge of royal gifts (Mahadānika), the chief of the five guilds (Mahāpanchakulika) great feudatory rulers (Mahasāmantaraṇaka) the officer in charge of money gifts (?) (Mahasreshṭhidānika), the officer in charge of the gift of ploughed lands (?)

(Dhulidānika), the keeper of mountain passes (Ghaṭṭapāla), the superintendent of (municipal) wards (Khaṇḍapāla), the rulers (Narapati), the officer commanding a 'gulma' squadron (Gulmapati), officers of the navy and superintendents of kine, buffaloes, goats and mares, and others in the service of the king :

Be it known to you all, the aforesaid village partitioned (from all other villages), bounded on four sides, free from oppression and taxation and not to be entered into by regular and irregular troops, is awarded, as a matter of great favour, by me, desirous of gaining merit as stated in the śāstras, to the venerable and long-lived Kumāra Svāmī of Śāṇḍilya Gotra, versed in the Yajurveda and having the three Pravaras of Śāṇḍilya, Asita, and Devalya, son the venerable Krishnāditya and grandson of the venerable Śrī Rāma hailing from Kolañcha with land and water, with suburbs, with mango and Madhuka, with pits and barren lands, with grazing grounds, Nimba and deserted gardens .... and with salt and iron mines.

Now by you all, who are obedient to our behests remission of all kinds of taxes is to be carried into effect and this grant is to be observed as long as the moon, the sun, the earth and the sea endure.

(Here follow the verses eulogistic of the royal dynasty)

As this family was devoted to Vrishadhvaja (Maheśvara), as it achieved victories through penance, as it had tough fight with Śankara, as it won from Isa (Maheśvara) the secret of gaining victory and as it was protected by the damsel born of the sea (Lakshmī) by reason of which this dynasty became exalted this line of rulers became reputed as Gupta, with insignia of the bull and famous for the victory of Arjuna.

In his (Arjuna) family which shone with a lustre like that of the moon, which was powerful and stainless, the mighty kings resembled the gods in virtue, valour, fame, power and wealth. (They were) the lords of the wide world. The vast sea rich with precious things shrunk at a distance, as if through fear, of their great and overwhelming prowess.

After these kings departed into the land of the blessed, a scion of the family became the master of the earth, who was styled Yrjñesya Gupta, as he was full of the ardour four vanquishing heroes in the sacrifice of war. He, who was a death to his foes, was called Jaya as the (antagonistic) kings met with their extinction on acconnt of the total annihilation of their force, smashed with the strokes of his innumerable arrows.

Of him was born the illustrious king Dāmodara Gupta, of world-wide fame and glory, who was too good men as the sun is to lotuses, like the preceptor of the gods in comprehending the meaning of sentences, to women as the moon is to lilles, like the Malaya-breeze in removing sorrow and afflication and like a lion in trampling down his foes who might be fitly compared to the strongest elephants.

From birth he had in his composition the quitessence of Varuna, Indra, Agni and Marut. He caused the king of the snakes to tremble with the stupendous weight of earth trampled upon by his soldiers. For which reason, his fame is fair as the whiteness of the *Kunda* flower. That fierce prince resembled Taksha (Tarkshya ?) in his prowess.

The king Deva Gupta, who was true incarnate, was born of him as Savarni of the Sun, the moon of Sea, Pradumns of Madhusūdana, Guha of the Great Destroyer (Śiva). Rama of Daśaratha and Jayanta (lit. the son of Indra) of the lord or the land immortals.

A son was born to him named Rājāditya, firelike in majesty and fierce with the flames of his power, whose deeds could appal the assembly of kings. He was the repository far-spreading prowess, which was aflame with the victory over arrogant foes. He was an adept in the art of striking terror into his foes while twanging the string of his bow which sounded like thunder.

As the touchstone is to metals, so was the king to various Kāvyas, discourses and pastimes. He was a wishy-yielding tree to the distressed and an adept in the science of love. He was a respository of modesty, a receptacle of good deeds, a store-house of learning, a fountain of sweet words and an abode of decorum.

He derived propriety of conduct from the ocean, heroic spirit from the sun prosperity from Śakra, spirit of aggression from Rāhu, modesty from Guru and power from Fire. The king unrivalled in archery, whose voice was like the sound of thunder to his foes, is speaking these agreeable words to those who listen to him with pleasure. Those who will be born in the long line of solar kings will also observe this deed from generation to generation. This I enjoy on other kings as well. The subsequent kings with a view to gain merit should abstain from the nullification of what has been done by another king, considering it to be of the nature of a spark of fire.

(Here follow verses laying down religous injunctions)

There is no higher gift than the gift of food, which entitles one to have an access to Heavan. Food is the life of the world, food ultimately comes from the earth, therefore next after the gift of food is considered best the gift of land. The observance of the gift yiedls greater merit than the gift itself. Therefore, you should, O king, make gift of land and observe respecting those made by others. Two things—making gifts oneself and respecting those made by others—constitute the usefulnes of life in this ephemeral world. O Yudhisthira, protect the land which has been made a gift of. The earth of the lords of the earth.

The Bispi Grant of Rājā Śivasiṁha:

TEXT

Srīgajarathapurāt samastaprakriyākriyā virājamān—śrīmadrāmeśvarī varalabdha prasāda-bhavānībhāktibhāvanāparāyaṇa-Rupanārāyaṇa-mahārajādhirāja-śrimachichhvasiṃhadevapādāssamara vijayinae jarailatapyāyām visapīgrāmavāstavyasakala-lokān bhūkarshakānścha samādiśanti. jñātamastu bhavatām. grāmoayamasmābhiḥ saprakriyābhinavajaysadeva-mahāpaṇḍita-thakkuraśrīvidyapatībhyaḥ śāsanīkritya pradattau. Grāmakasthā yūyameteshām vachanakarī bhūkarshakādikarmma karishya yeti. La. sam. 283 Śrāvaṇa sudi 7 gurau.

Śloksātu

Abde Lakshmaṇasenabhūpatimate vanhigrahadvayaṅkite
Māse śrāvaṇasanjñke munitithau paksheavalakshe gurau
Vāgvatyāssaritastaṭe Gajarathetyakhyāprasiddhe pure
ditsotsāhavivriddhi vāhupulakaḥ sabhyāyamadhye śubham ll 1 ll

Prajñāvān pracharorvaram prithutarabhogam nadīmātrikam
Sāraṇyam sasarovaram cha visapī nāmānamāsīmataḥ.
Śrīvidyāpati śarmaṇe sukavaye putrābhirbhuñjtām
Sa śrīmān Śivasiṃhadevanripatirgrāmam dade śāsanam ll 2 ll

Yena sāhasamayena satriṇā tuṅgavāhavaraprishṭavarttinā
Aśvapattivalayorvalam jitam gajjanādhipatigauḍabhūbhujam II 3 II

Raupyakumbha evaāKajjalarekhā śvetapadma eva śaivalavallī
Yasya kīrttinavaketakakāntyā mlānimeti vijito hariṇāṅkaḥ II 4 II

Dvishannripativāhinīrudhiravāhinī koṭibhiḥ
Pratāpataruvriddhaye samaramedinī plāvitā
Samastaharidaṅga nāvikurapāsavāsakshamam
Sitaprasara pāṇḍuram jagati yena labdham yaśaḥ II 5 II

Mataṅgagajarathprakshaḥ kanakadānakalpadruma—
stutyā purushamadbhūtam nijadhanaiḥ pitādāpitaḥ
sukhāni cha mahātmanā jagatiyena bhūbhībhujā
Parāparapayonidhiḥ prathamamaitrapātram sadā II 6 II

Narapatikulamānyaḥ karṇaśikshāvadānyaḥ
Parichita paramārtho dānatushṭārthisārthaḥ
nijacharitapavitro devasiṃhasyaputraḥ
Sa jayati Śivasimhau vairi nāgendrasiṃha II 7 II
Grāme grihṇantyayushmin kimapi nripatiyorhindavoanyeturukkā
Gokolam svātmamānsaiḥ sahitamanudinam bhuñjate te svadharmam
Ye chainam grāmaratnam nripakara rahitam pālayanti pratāpai
steshām satkīrtigāthā diśi diśi suchiram gīyatām
vandiḥ vandaiḥ II 8 II

San 807 samvt 1455 Śāke 1321 Śubhamastu[9]

Translation

From Gajarathapura. The victorious feet of king Siva-Siṃha, illumined with all prerogatives, who has obtained favour by a boon at the hands of Rāmeśvari, who is intent on encouraging the faith of Bhavānī, Rūpanārāyaṇa, order and command all inhabitants and cultivators of Bisapi in Pargana Jarail, as follows :— Be it known to that this village is given by us to the great Paṇḍiṭ Sri Vidyāpati Ṭhākkura, glorious as a new Jayadeva According to his command must ye cultivate. Thursday, 7th of the right half of Śrāvaṇa, L. S· 293 (=A D.1400).

Verses

(1 and 2.) In the year 293 called after Lakshmana Sena, in the month called Śravaṇa, on the seventh lunar day, in the light half of the moon, on Thursday, the wise and illustrious king Śiva Simha Deva; the hairs of whose arms bristled with the desire of giving, in the midst of his famous city known as Gajaratha, gave to the excellent poet Śri Vidyāpati Śarman, and to be enjoyed by his children, that village on the banks of the Vagmati known as Bisapī, up to its borders, with much cultivated lands, of wide extent, watered by rivers, endowed with woods and tanks.

(3) By whom, courageous, sacrificer to the gods, and riding on the backs of excellent elephants (?), the armies, horse and foot soldiers of the kings of Gajjana and Gauḍa were conquered.[10]

(4) The brilliancy of the fresh ketakaflower of whose glory has conquered the moon, and made it to fade, even as a silver jar is dimmed by collyrium, or a white lotus by a trailing saivala-plant.

(5) By whom, for the increase of the tree of his glory, the battle-field was soaked with tens of millions of rivers of the blood of the armies of kings who were his enemies; and who thus gained a glory in the universe, brilliant as a mass of whiteness, and able to clothe the tresses of all the (female)–quarters of the earth.

(6) His father was a giver of elephants and chariots, and a wishing-tree of golden gifts; and through him he gave out of his own wealth, a wondrous gift equal to his (father's) weight in gold. By him, high-minded ruler of.

(7) Honoured amidst the race of kings, skilled in the science of archery, knowing the chief end of man pleasing with his gifts, the crowd of applicants for his favours, pure in habit, such is he, Śivasiṃha, the son of Devasimha, as like a lion, he overcomes the elephants of his enemies.

9. *IA*, Vol. XII. 1885 p. 199 ff.

10. The original of this line is very obscure and is probably incorrectly written.

(8) If any Hindu or Musalman king ever annex this village, may he eat together with his own flesh, that of cows and pigs according to his religion ; while as for those who protect this jewel of a village from the royal tax, may the song of their good fame be sung by crowds of poets for ages in every land.

It is said that the emperor of Delhi carried of King Śivasiṃha to his capital in order to punish him for some of his actions. When the poet Vidyāpati heard this, he left for Delhi to release him. He told the emperor that he is able to see things hidden from him. Tradition says that hearing him, the emperor ordered, to lightly fastened up in wodden box. In the meantime he took a number of bath in the river and afterwards go home, and then sending for the poet told him describe what had happened on the banks of the Yamuna.

Vidyāpati described the whole scene as if he has seen it. It is traditionally said, the Emperor was much pleased seeing his superhuman power and released Rājā Śivasiṃha immediately.

CHAPTER VIII

Fine Arts

SECTION : 1

MITHILA SCHOOL OF MUSIC

Introductory

MUSIC as an art in Mithila can be traced since the days of the Vedas when it was a centre of the vedic mantras and so even in Modern days the Vedic mantras are enchanted at different places with the different Vedas. However Mithila seems to have had no special 'Maithila-deśirāgas' till we get reference in Nānyadeva's (1097–1133 A. D) monumental work called *Saraswatīhridayalamkārahāra.*[1] It is a very extensive commentary on the Vāchikamśa of Bharat's Nāṭyaśāstra, written after the conquest of Mithila[2] by Nānyadeva. He does not even hint at the existence of any maithiladeśīrāgas though he refers to Karṇāṭabhāshā-deśirāga and other rāgas. Nānyadeva and his *'Karṇāṭabhāshāviduḥ'*-musician followers gave tremendous impetus to music in Mithila and probably encouraged the use of 'bhāshā' or vernacular of the land in music. Only some two hundred years

1. Journal of *Andhra Historical Research Society*, Vol. I, Pt. 2 pp. 55–63–the Ms. in the Bhandarkar Oriental Research Institute Poona, and a copy of it is in the University Library, Allahabad.

2. cf. His use of the epithets *Maithilendra'*, 'Mithileśvareṇa' etc.

later at the court of Mahārāja Harisiṁhdeva (1296–1323/4 A. D.) a music centre was founded in Mithila.[3] Nānyadeva quotes from Mātaṅga Viśākha, Dakṣaprajāpati (praised by Yājñavalkya) and Yashṭikā who reconciled the mārgas (classical) with the *deśī* (popular) rāgas. He is best on *saptagītis* and *dhruvas*. He has treated about 160 rāgas in detail. His somefold rāgas were based upon Abhinavagupta who defines *yati* as a source of rāgas, viz. *Śuddha, bhīma, gauḍa, sādhāraṇabhāshā* and *vibhāshā*. In these first five are the divisions adopted by Durga school while Yashṭika has only three *bhāshā*, *Vibhāshā* and *Antarbhāshā*. Kohala treats all rāgas as bhāshās. The terminology was abandone by the 16th century and a new muemoic scale was introdnced to simplify the older system. There are also details of the operations behind the stage to regularise the action, entrance, exit etc. on the stage. The deśī-rāgas, he describes, are generally referred to Karṇāṭadeśa, and are :

Kaiśika, Śuddhashāḍava, Panchama, Abhīrikā, Dakṣiṇānyam, Saurashṭrī, Gurjarī, Bangalī, Saindhavī, Varuṇāhu (or Vanavāhu ?), Kauśakī, Bhinnakaiśika, Gaunakeśavarūpakam, Gāndhārīdhaivatī (Prankhaka), Mālava-Panchma, Shāḍava, Gāhidola, Mālavesarī Gauḍi, Kāmbola, Chhedārikā (or Chhevāḍī), Mālava-kaiśika, Mālavesarī, Mālavs (or Madhurakhā), Tarabhandrā, Nyāsām (śa) graha, Shaḍganyā Bagrahāśaka *(atha sādāraṇagīti-rāgāḥ)* = Gāndhārikā, Gāndhārapanchamaḥ, Hāsakaḥ (Hāsa-punaḥ), Kandādi (or Kandarpa ? 7 varieties ?), Naritarāga, Panchamāshāḍava, Kubhākaiśika, Shadgkaiśika, Prasava, Nadanā-(nī) rāyaṇa, Rūpakālapasampadā, Āmrapanchama, Deśākhya, Mandratākhya (?) ranjikā, Arīti, Tāḍikā, Prathamamanjarikā Malārı, Tusthikā (Tuchhikā ?), Bhogevarddhinī, Stambhapatrıkā, Kālandī, (Bham (am ?)nthali (?) *(iti bhāshā prakaranam)* = Bhinnavalitā, Kiraṇāvālī, Vaśavalita (or Śakavalita ?), Devakriti, Trinetrakriti, Svabhāvakriti, Dhvanikriti (or Dhanyakriti ?) =

(Among Gandhāra Grāmarāgas)-Kośala, Rudrahāsaḥ, Gandharvāmodataḥ, Virahāsaḥ, Jimūtrarāga, Vāghashaḍava, Pijārī, Chanda,Gandhārashā-

[3]. See '*Gītavidyā*' in Vidyapati's *Purushaparīkshā* and also see *Vidyapati O hunaka Sangītakāla* : Iśanathajha

ḍava, Tumburupriyaḥ, Śhāradā, Vega (da)-madhyama. Gāndhāralalitā, Drāviḍi, Śārduli, Dhātrāstrī (Dhanāsī ?) Sindhuvalitā (ka ?), (Note =) Mañjari Chutamañjarī (?), Himakriti, Svabhāvakriti (from the 7th Adhyāya).

The joining of vritta (chhanda metre) with rāgas is not peculiar to Lochana only, Nānyadeva also has it : e.g. '*Vaitālī Chhandasamyuktā tathā pālalikāpatā prāchyavritiistapadtchya vrittirvaucharuhāsini aparāntika-tribhedāvaitāliyaka nāthaḥ. Atra vritte prayajñvyam cha tu vadanagīta rukharīdipanchakai* = yatravat = ' or '*etāni deśīmatasiṭakāni athokta varittāiyatāla ogāt uritte matālena vā*'.

Jayadeva's *Gītagovinda* is not probably a Maithila work but it had great influence on Maithila music and therefore cannot be overlooked. Jayadeva assigned a definite Rāga and a definite Tāla to each of his twenty-four songs or prabandhas. His rāgas were :

Mālava Gurjarī, Vasanta, Rāmkarī, Mālavagauḍa, Karṇāṭa Deśākhya, Daśadivarāḍi, Gauḍākarī, Bhairavī and Vibhāshā.

'But can any one of the modern singers either in North or South India sing at least one of the 24 prabandhas in the Rāga and Thāla assigned by him ? There was neither the notation to record the songs and transmit them to successive generations nor any scientific treatment in it whereby to teach or suggest the methods of singing them'.[4] Kumbha of Mewar, a musical authority says, besides, that the music of Jayadeva in the original was 'bad' and he was forced to improve it-this was as early as the 14th century. Whether intelligible today or not, Jayadeva's tunes were perfect and inspire Maithilas, among others, with a new kind of musical poetry. There were numerous Maithila commentators and imitators, the greatest of whom was Vidyapati.

4. Krishnamachariar : *History of Classical Sanskrit Literature* p. 849.

We next hear of musical activity in the reign of Harisiṁhadeva (1226–1323/4 A.D.). He was himself a great expert of music and in the *Nrityavidyā Kathā* of *Purushaparīkshā*. a Maithila musician says that either Hara or 'Hari-simhadeva' alone could judge his worth. His court had such expert musicians as Jyotireśvara,[5] who gives a very elaborate description of musical activities in the 14th century Mithila. In the 16th Kallola of his work '*Varṇaratnākara*' he gives 'an elaborate description of a Bhāṭa or court bard, panegyrist and genealogist as well as emissary of kings. He was a high dignitary, and his costly dress was in keeping with his status. He was a scholar too, and a list is given of the works on Sauskrit and Prakrit Grammar, rhetoric and prosody that he had to study, together with the languages (Prakritic) that he must know. His mental qualities are stated ; and the kingly state in which he travels is described The Vidyāvanta, a professional singer and music-master, a person who is commonly known as a kalāvanta or kalāwat at the present day, is described, and his date and his training are scarcely inferior to that of the more exalted Bhāṭa. In this connection the names of the rāgas, of the Śrutis as well as the seven kinds of gāyanadosha or defects of singers and the 14 kinds of gītadosha or defects in signing, are mentioned.[6]

[5]. He describes himself in his *Dhūrtasamāgama* nataka and *panchasamaka* as versed in the art of music.

[6] Dr. S.k. Chatterji : Introduction to *Varṇaratnākara*, p. XXIX–XXX *Vidyañyota āsthāna vaisu, Anantara kaisena bhau. Tāra ghora madra tiniha suratanti milita sariva vainava duha nadae karuaha. Yantraka gāvana paloutau tipasari-i. Katara-vata. Anga virata, Sukala, sarāghāta. Samsthāpana pra bhriti yantraka gaena palanirvāhi surala pusau. Tadanantara Kasmiraka tala dui batha karu. Gātraka gaena pana upakramu. Ake. Śuddha salanga, Sikīrṇa trividha vana chari beḷlu Ya (sha) dja. Madhyama, Gāndhāra, Nishada, Rishabaa, Vai (dhai) vaie, Panchama, Sataha svare samyukta Hathi vohi samchariti Nirga (ma ?) sthānke samyukta. Lilakampita. Sphurita, tribhinna, Tiripa. Hatha ta. Āndolita satao ye gamaka ten sam–purna. Shataji, Arasuti, Kolaki, Gandhari, Vajja, Madhyaraktagandhāri, Gāndhā rodichyya Madhyama. Madhyamodichya* (58 K) *Gāndhārapanchami pra-bhritiashtadasao ye lāti ten alamkrita. Nadī chalavirāga, Vasa, Samukhi chitrāt*

More interesting than these is the description of dancing and there are three sections describing or enumarating the varicus kinds of dancing, viz. *Nrityvarṇā, Pātranrityavarṇā and Preraṇānrityavarṇā*. The ten qualifications of the drum player (muraji) are mentioned, also the ten kinds of drummen (murajvādya) made blocks or in it, the time beats (tāla) the ten rasas, the thirty *vyabhachārībhāvas*. The patra is a dancing girl, who is well practised in thirty-two kinds of chārī (merits) and thirty-two kinds of *kulaka* (graces). The preraṇā is a male dancer. The various kinds of dance, they execute are described. Finally, there is a list of twenty-seven kinds of *Viṇās*.

After the flight of Harisiṁhadeva to Nepal, the centre of music also shifted. The next few centuries saw great development of music by Maithilas in Nepal.[7] The first writer, about whom we know, is 'Siṁgha Bhūpāla'[8]. Bhūpāla may be identified with Bhūpā Siṁha, who is mentioned

Vichitra, Ghana mātangī, Sarasa, Maahukari, Amritta Mādhavī, Siva, Sangakhi, Viśaḷlā/Mālā, Ālāyā, Kalā Kalakhā, Mātru. Vavisao ye śruti ten sampurna Lalita Madhya, Vi hitratā, Pohini, Sauvīrī Khajja, Madhyā Matsyari, Śuddhama Śuddhānti, Kalāvatī Tivrā, Raudrī, Nādavati viśāta Vaishṇavī, Schechari Surā ekavisao je murchhanā ten alamkrita Chhavi opakalakanti Anujaya, U hita Anakatita, Ojā, Manjārana, Ojā ra chhadala Patana, Ghatanā. Dīdha achumbuita, vakāti, Kalāśra, Laola, Karatī Ālati Konita je geyaddharmma tan samyukta Tela Tāla, Sara, Pāta Viruddha, Pada Chhao je lunga ten allankita Vitāna Kapila, Kākī, Śitakārī Sānunāsika. Avyavasthā, Prasārī Satao je, Gāyana ten parityakta, Kampitā, Bhitaavyakta, Auunāsika, Śirogata Kkaarava.

7. 'Siṃha Bhūpāla': Singh p. 107. Aufrecht Vol. 1, p. 415 and p. 686. The work has been translated now into English by the Adyar Library, Adyar.

8. Cf. Introduction to *Rajanitiratnākara* by K. P. Jayaswal, p. 24 f. n 2 'The Maithila tradition ignores him except for what we may infer from the Pañji verse'.

Śāsta ñanyapatīrbahuva tadanu Śrī śāngadevanripastatsu-nurnarāsimhadevanripati Śrī rāmasiṁha Bhūpālavandyastataḥ yatra Śrīharisiṁhadeva......

in the inscriptions of Nepal as having been a Maithila ruler after Śakti (Śakra) Siṁha and Harisimha. 'He was a contemporary of King Pratāp Rudra of the 14th century. His *Rasārṇavasudhākara*[9] is a short treatise on poetics. Mallinatha invariably quotes from his work in all his commentaries. His only other work is the *Sangīta-ratnākara- Vyākhyā*, a treatise on music[10]. The next reference which we have is of Jagaddhara, son of Ratnadhara Damayantī. He is the famous Maithila Commentator on Mālati-Mādhava and other plays. His date is certain : a Manuscript of a commentary of Subandhu's *Vāsavadatta* by Jagaddhara himself has been found as dated in La. Sam. 355, i. e. C. 1474-5 A.D.[11] He wrote *Sangītasarvasva* which is quoted profusely by his commentater on the *Veṇisaṁhāra* any by Ruchipati Upadhyaya and Raghavabhaṭṭa.[12]

The rulers of Nepal were great scholars and patrons of music and Jagajjyotirmalla (C. 1617-33 A.D.) was himself a great musician. He composed in N.S. 746 *Sangītasārasamgraha*- an abstract of all the work on music, dancing and acting known at his time. He further brought Abhilasha's work on music *Sangīta-chandra*[13] into Nepal for Southern India and he with the assistrnce of Vanśamaṇi Jha wrote a commentary on it entitled *Sangīta-bhāshkara.*[14] The last work is interspersed with vernacular (Maithili ?) translation of important passages by the Royal author. Among his other works are *Svarodayadīpikā, Gītapanchaśikā* and *Sangītabhāshkara* (?).

His son and grandson were interested in fine arts (especially poetry)

9. Krishnamachari *Ibid History of Sanskrit Literature*, p. 85 3 f.n.1

10. *JBORS.* Vol.XIV p.2 ; *Nepal Cat.* p. 15 No. 447

11. Krishnamachari p. 863.

12. Nepal Cat. p. 263. No. 1478.

13. Nepal Cat. p. 262. No. (2) 222

14. Nepal Cat. p. 262. No. (2) 222

and at the instance of his daughter's son Ananta, one Ghanśyama wrote a commentary on *Hastamuktāvalī*, a work on dancing.[15]

We have now come to one of the most important works in the Mithila school of music, Śubhankara Kavi's famous work *Śrī Hastamuktāvalī*.[16] Works on dramaturgy have been very few in Mithila, hence it is a unique treatise. It is a hand book of the motions of hand in dancing. It is based on one of the chapters on Bharata's *Nāṭyaśātra*, supplemented by *kāmasūtra*, the work is explained by a commentary by Ghanśyāma dated 1675 A. D. *(Hastamuktavalī suvarnadonritikā)*.[17] It is fairly comprehensive. It deals at 212 varieties of hand poses. Śubhankara has been wrongly indentified by Mr. B. K. Barua.[18] His identity has been given some Assamese, who lived with one kavi Chakravarti. He was a Maithila and yet there are doubts expressed about the authenticity of his dates, even ignored by the author of other theory. It is true that the work was very popular and it was more commonly used in Assam- there it was translated into vernacular. It is probably that the large number of Assamese words not current in Assamese may be Maithili words. The translation is very early[19] and knowing the contact with Assāmese life and literature.

Śubhankara was the son of Maharaja Maheśa Thakura and was

15. Krishnamachariar p. 869. For all this account he refers to the Introductian to *Nirgarsarvasya* ed. by Shri Tanusukharāmśarmā.

16. *Nepal Cat.* pp. 270 and 272, printed with translation in English in the *Journal of Kamrupa Anusamdhana Samiti* Vol. VIII New Series 1841, No. 2, p. 62 ff. MMC II, p. 170 wrongly described as a manual of āchāras but nearer the original MS.

17. Nepal MS.

18. *JARS* Vol. VIII p. 71, N. S. No. 3, *Mithila Notices*.

19. *Journal of Kam. Anu. Samiti* Vol. VIII N. S. No. 3, p. 71–6.

known as Śubhankara Kavi[20] who ruled over Mithila during 1584-1619 A. D.[21]

Śubhankara is also reputed to be the author of *Sangītadāmodara*[22] in seven chapters. The treatment of music and dancing in their various aspects in relation to heroine and sentiments and being quoted in *Sangītanārāyaṇa* must be earlier than 17th century A.D. It is curious that one of the Manuscripts mentions the śloka very much similar to the one at the end of *Hasta-Muktāvalī*- a proof of their being very identical persons.[23] Two more works on music by Śubhankara have been noticed at the library of the late Hemaraja Śarmā, Rajguru of Nepal. Lochana and Rāmadasa speak of him as one interested in poetry and arts.

20. Ramadasa-*Ānandavijaya* (Raj press Edition)

21. '*Kavitva, Karmasudhāsamudraḥ Śubhankaraḥ*' p. 7 and note that he calls himself *Śubhankarakaviḥ* in all Mss. of *Śrīpatrapungakaviḥ*. Verses 113 and 115.

21. Vide Bakshi-*Mithila Bhāshāmaya Itihāsa.*

22. Krishnamachariar p. 865, Mitra notices, p. 219, a fragment in Oriental Ms Library, Madras and the work is very popular in Mithila and Lochana quotes from it. The author's name is given in *Sangītnārāyaṇa* III, Sangītadāmodarabhiḥ kaviḥ.

23. *Khyato yaḥ kavih ohakravarti madato vidyabalairamchitaḥ*
Subhadre yamimsm ya arjuna vešaḥ soajijanat śridharaḥ
Tasya Śrilaśubhankarasya bhanite sangitadāmodaraḥ
Sabhogah stavakah prapachit arasaḥ srimanayam panchamaḥ.
The one from Assamese Edition (*JARS* VIII N. S. 3, p. 74).

('Vikhyāta ityādī' only Mithila Edition *MMC* II p. 172)

Vikhyātaḥ kavichakravartī padavisangena sangītavit
Sad bhām-rachad nitanta chaturaḥ sattarkalilākāraḥ
Śrīmān esha śubhankaro vyarachayat Śrihastamuktāmavalim
Tatrayam vysamanmano haratah khyātaḥ pātakaḥ kāraḥ.

Mitra Notices No. 389

The time and identity of Ghanśyāma is easy to determine. The name of famous singer Ghanśyāma is given by Lochana[24] (circa 1861 A. D.) and the manuscript of Ghanśyāma is dated as 1675 A.D. This shows likelihood of the two being identical.

This age was the golden age of Maithila music. Nepal and Mithila proper, Maithila musicians and poets were popular. We know of one Śrī Maṇikāra of Sonria village in La. Sam. 388 (—1119/20=1507 A.D.) copying out *Varṇaratnākara* from two MSS. and one Buddhana Miśra (fictitious ?) going to Bengal (in latter half of the 15th Cen. A.D.), like the Tirabhukti musician in Vidyapati's *Nrityavidyā Kathā* to Gorakhapura (Gorakhpur ?)[25] and Śankaradeva carrying music and drama from Mithila to Assam- these stray things show the fame of Mithila as an important centre of music.

A very authentic account of the history of Mithila school of music is given by Lochana Śarmā (circa 1681 A. D.) in his *Rāgataranginī.*[26] He was respected as an authoritative musician in other parts of the country also[27]- at Allahapad and possibly at Bundelkhand. He does not mention Sārangadeva, but he seems to have known a number of books on music-especially *Bharata Hanumat, (Sangīta) - Dāmodara* (of Śubhankara

24. *Etasva vitateshu ghanaśyāmmastu gāyakaḥ...Sudiśagayakaḥ Ghanśyā-masūtatryaḥ.* (p. 38 R. T.) who were also had grown up in the lifetime of the father.

25. *Seka Subhodayaḥ* Chap. XIII (See also IV All India Oriental Conference Proceedings p. 517) by Halāyuddha Miśra (should not be the famous Maithila of this name ?) giving may popular legends of the day. The books have been printed now.

26. See below

27. *Vishwa Bharati Quarterly* Nov-Jan. 1943-44 K. Sen pp. 251 ff. mentions MSS in Allāhabad and as far as Bundelkhand.

Thākkura) and *Tumburu*.[28] The controversy for particular time for particular Rāgas is touched upon by Lochana and he gives orthodox ideas of timing from Tumburu nāṭaka and also the popular idea (arvāchī-nāstu), Lochana refers to another music work known as *Saṅgītasaṁgraha*.[29]

Lochana is respectful to Śubhankara (the musician) providing thereby that he was the author of the music works referred to above :

28. Mr. Sen seems to regard Tumburu Nāṭaka as having been produced in the Eastern provinces, because there is mentioned in it of the festival of Durgā Pujā. There is also mention of invocation songs to be sung in the morning during the fort-night proceeding the festival.

> *Indrotthanam Samārabhya yāvaddurgā mahotsavam. Geya tavadudhai-nityam malastrī samānodara.*

(quoted in *Ragatarangini* p. 31 Raj Press Edition, Darbhanga) Tumburu Nataka finds up the timing of different rāgas not according to Śastric injuction but according to the suitablity of notes and tunes–

> *Yathākāle samārbadham gitam bhavati ranjakam. Ataḥ svarastha nityā–drogapiniyamāḥ krītaḥ.*

(p. 132 Raj Eidition). Of course on festive occasions songs for morning, evening or night have to be selected in conformity with the occasion. At court functions too, it may depend mostly on the royal wish. Hence festivities and royal courts are exceptional cases where ordinary timing cannot hold good.

29. *'Rangabhumau nripajñayam kāladosho na vidyate'.* (R.T. p. 132) Tumburu Nataka also say that there is no end to Rāgas and an exhaustive list of Rāgas be given because they change in course of time.

Desabhāshā vibhedachcha rāgasankhyana vidyate. Na rāganam namantah kutrapi vidyate. (p. 132 *R. T.* Raj Edition).

Yatkrita rāgasangita samhaheanveshtavyaḥ (p. 36 *R. T.*)

sūnustasya (Maheśthhakkarasya) sudhāsamudralaharī *suktiḥ kalanayako Vikhyātaḥ kavitālatā hrīdigato hāro naroktomsakah. Asichahhasita durjjanāḥ pramudito nityamprasannesvarā, ssatyarthena Śubhankaraḥ kritimatam nāmnadharādhisvarāḥ.* Indeed he is very much consious of the facts that the kings of Mithila were patrons of music and that Maithilas had a distinct school of music. He refers to Mahinatha under whom he flourished, but he praises even more Narapati Thakkura, the heir apparent, the younger brother of the king, who was particularly expert in Dhvani (-),[30] as he is called *Dhunigānasindhu*.

He describes the primary rāgas (or musical modes of sound) as *Bhairava, Kauśika, Hindola, Deepaka, Śrīrāga,* and *Megharāga* according to Hanumanmataḥ[31] (this indeed is Maithila *mata*); the wives of Bhairava as *Bangala, Madhumādhavi Varāḍi Sendhavī, Bhairavī*; the wives of Kauśika as Toḍī, *Khammavati, Gaurī, Kukuma and Gaunakarī*, the wives of *Hindola* as *Velaola, Deśarava, Rāmakarī Lalitā* and *Paṭamañjarī*; the wives of *Deepaka* as *Kedāra, Kanarī, Deśī, Kāmoda* and *Vihagara*, the wives of Śrīrāga as *Basanta, Malawā, Mālaśrī, Dhanasrī* and *Asabharī*, the wives of *Megharagas* as *Malāri*. *Desākari, Bhupali* and *Tanka*.

30. *Tusyānujopi nijavairidalod bhatanam,*
Nyaakkarakari dhanurayatapungkhakandaḥ.
Chandranano narapatirddunigānasindhu
Ravirbahuvā gunirāgā ganaikabandhuḥ.

31. The importance of Hanumanmata is clear if we see the following :-

"Yeshṭikā reconciled the mārgas (classical) with deśī (popular) rāgas (i. e, the older forms with the development in various provinces in course of time). He taught Anjavenya in Kadalivan probably in the district of Tanjore, who then introduced a number of Desi rāga which the modification of Śrutis (J. Andhra Historical Society, Vol. I, pt. 2, p. 57 ff)

The description of the origin of the Nādas, Swaras and Murchhanās follow. Then he divides Gīta into two kinds (a) instrumental and (b) vocal. He further divides them into '*nibaddha*' (controlled) and *a-nibaddha* (uncontrolled) and defines them thus and refers for details to his work *Rajasangītasaṁgraha* (now lost ?)

> *Nivaddhamani vaddhameha gītanvidhimuchyate*
> *Anivaddham bhaveddītam vārṇadi ṇiyamairvinā,*
> *Yadvāgamaka dhātvanga varṇadi niyāmairvinā*
> —(R.T. 36)

> *Niveddhmani bhavedgītam tāla-man-rasāmchitam,*
> *Chhandogamaka dhātvanga varṇādi niyamai kritam*
> ...... *eteshām prapanchastu matkrita sangīta samgrahe-anveshṭavyaḥ*. (R.T-p 36)

They are further classified into *mārga* and *deśī* (classical and popular) music. The mārgas are sung by the Gāndharvas, etc. and the deśis by the particular provinces. First he deseribes the deśis (provincial popular) music and only at the end of the book touches the mārgas. Among the deśī music he calls his own country's (Mithila's) as very beautiful and hence they are shown in detail [32].

He gives a legendary origin of the art in Mithila, apparently he did not know the part of the karṇāṭa kings in developing music in Mithila. He says that there was one Bhavabhuti (= yogi ? or the famous Sanskrit poet who is sometimes identified with Maithila (?) Mandana Miśra (?) who was born in the family of Brāhmaṇas and was endowed with learning; he pleased the deity and was successful in creating Kāvya and the Purāṇas. Having studies his fame at the court, Sumati (by name), the son of

[32] *Deśyamapi sudeśīyatvatprathamam* ***mithilāpabhramśa*** *bhāshaya Śrīvidyāpati*

Kavinibaddhastasta maithilagīta gatayaḥ pradarśyante, p 37

Kayastha, skilled in art became a Kathaka (lit. a narrator, a singer or minstrel). His grandson[33] Jayata was appointed by Maharaja Śivasiṁha (1413–16 A.D.) for the poet laureate Vidyapati[34]. These experts of music were able to determine numerous new types of melodies (rāgas). Jayata was the leading musician in the king's court, who could sing the dhruvas (padas). His son Vitrishṇa was as great in skill in the various arts and music as he was verily a Krishna among the musicians of the court.

Then followed Harihara Mallika, the Great, in singing tales, fables and songs. He had three sons Khadgarania, Ghanaśyāma and Kallirām. Of these Ghanśyāma (1675 A.D.)[35] was a musician. He had three sons, who were all good singers–Lachirāma, Rāghavarāma and Ṭīkārama– they seem to have been contemporaries of Lochana.

Lochana then gives a detailed analysis of those Rāgas that became peculiarly Maithila by his day–

Śrīmadvidyapatikavayituḥ Kāvyavarṇānuvadahām,
stattatanrayaṇaṭhatadanugakhyātagītairnnivaddhaṇ
Rāgānebhyah kathāmapi tathā vartulikrityādhiman
Premāna śrīmannarpatirāto Lochanastamllilekha
Te cha
Bhairavyathā barāḍī cha kauśikāḥ kāsyachinmataḥ
Deśakah sukhadā rāmākarī cha lalitā tathā.
Kedāraschāpi kāmodaḥ Śrīrāgothamadhustātha,
Malavāschasavāri cha malārimadirekshaṇa,
Bhūpālī gurjarī chaiva shaṭarinsadraga madhyagāḥ,
Tirabhuktān vijatiya ngatīmasadya samsthitaḥ
Tirabhuktyanyanyadeśebhyastirabhuktau vilakshanaḥ
Sarabhedatparam nāmnā tena tennaiva viśrutaḥ[35a]

33. cf. *Sumati sutodayajanmajāyataḥ.*

34. Vidyāpati himself seems to have been a great musician

35. A commentary on *Hastamuktāvalī* written by him was found in Nepal. He seems to have been at the court of Śubhankara Thakkura.

35a. *R. T.* p. 38.

The last two lines are important. The names of many of the Rāgas are not different but their use in Mithila is different from other parts of the country. Lochana says–

Bhedabudhyerthameteshām deśigīteshu kalpitaiḥ,
Chhandobhiḥ kriyate koapi niyamodyāmamanakāḥ· —(RT· P. 39)

This means that for marking out the differences between the Rāgas, he has given metrical rules as well· He also gives rules for understanding gaṇas.

He defines a Rāga as that which adds to the greatness of culture (not pasvara's) and says that it is combined with '*Tāla*' and '*Svara*' (R.T· p. 40) and by the use of the term Rāga, he understands as Jayadeva and in *Saṅgīta Dāmodara* understands Rāgaṇis also·

It includes certain Muslim Rāgas, e.g. 'Iman' (p.5,7,19) and '*Firodasta* (p.49) in its Bombay and Poona recensions ; these rāgas in particular were introduced during the time of Amir Khusroes (1295–1316 A.D.). It is just likely, as Dr. Subhadra Jha is wrong in pointing out that the portions of the work dealing with these Rāgas are not available at present in Maithila recension which is incomplete.

It has been noticed that Lochana does not refer to Śāraṅgadeva. He is particular in pointing out that he considers both classical (mārgas) and popular (deśī) melodies in his *Śangītasaṁgraha* (which we have not been able to unearth as yet) and that the present work discusses the popular ones only and there too ; he will first discuss the melodies in his own country :

Gitāntu dvividhām proktam yantragātra vibhedataḥ ......according to slight dialectal changes likewise rāgas too reveal prolean forms with slight change effected in course of time· One cannot give an exhaustive list of rāgas in his *Sangītadāmodara*[36]· Mr· Sen says that *Tumburu Nāṭaka*

36. Vide Krishnamachariar's Index, Dāmodara was probably a Maithlla. (cf. also one Dāmodara Upadhyaya Maithila etc).

appears to have been produced in the Eastern provinces because there is mention in it of the festival of Durga Puja. There is also reference of invocation songs to be sung in the morning during the fortninght preceding the festival. This Tumburu Nataka fixes up tune not to Śāstric injunction but all to the suitability of noting tunes-*yathā kāvye*.

Thus considering all the divisions and sub-divisions the number of Maithila Rāgas are to be known according to Lochana as 97, and so many are also the kinds of Maithila Gītas (songs).

In the end he discusses the Janaka (original) and Janya (derivatives) rāgas (Nāyaka and Nāyikās). 'It would appear, as if, he is referring to South Indian view. But Dravidian culture is inseparably mixed up with that of Bengal (and mediaeval Mithila). The Sen kings of Bengal (and the Simraon kings) originally hailed from the Carnatic. Hence there is nothing unusual in finding South Indian views in his kook. (Indeed) the Kirtaniyā tālas of Bengal do not conform to those of Northern India'[37].

'It is only because Lochana was a native (of Mithila) ..... that he quoted with so much care the Āgamana tunes sung in the *Devī Paksha* or the fortnight, during which the Durgā Pūjā festival is held'[38].

In the history of music Lochana is the greatest landmark, and he defines well beyond doubt the Maithila school.

Vidyapati's songs are preserved in three manuscripts (1) Śiva-nandana Thakkura, (2) Ramanatha Jha and (3) Nepal MSS.- which give the following rāgas : (I) (Sivanandan Thakkura)- Mālava, Suhab, Gurjarī, Vasanta, Ahira, (Ahirani ?), Śrīrāga, Dhanāchhī, Varāli, Kolava (Kolara ?), Samari, Kanala (ra), Lari (li) tā, Vibhāsā, Abhogya, Manāri, (Manavi ?) Malari ?), Malāra, Narita (Lalitā), Sārangi.

37. *Vishwabharati Quarterly*, Vol. IX, p. 251 & p. 254

38. *Ibid* p. 255

(ii) (Ramanatha Jha): Bhūpālī, Kanāra, Kolara, Mālava, Suhaba, Ramakarī.

(iii) (Nepal MSS.)- Mālavā, Dhanachhī, Āsavarī, Malarī, Sabharī (?), Malavī, Ahirani, Kedāra, Kolara, Sāraṅgī, Gunjarī, Baralī (Baraḍī ?), Lalitā, Naṭa, Vibhāsā and Vasanta.

(Dr. Subhadra Jha could not find [39] some rāgas current in Mithila such as *Varālī*, Sārangī. But as we might see from referring to the preceding account Varāḍī, Gunjarī (or Gurjari and Sāraṅgi). This is second big music anthology and since songs are arranged according to rāgas, may well be called after Rāgataranginī- the next important music work whtch gives Vidyāpati's Rāgas. The lyrics of Vidyāpati are meant literally to be sung. He exploited almost all types of lyrics in Maithili.

Maithili Literature in Assamese uses three Rāgas- the experts like Śankaradeva, Mādhavadeva were great musicians of their time :-

(i) (Aṅkiā Nāt)- Āsovarī (Āsāvarī), Ahira (Ahirani ?), Bevovara (Velavalī ?): Bhatiyā or Bhatiālī, Dhanśrī, Kalyāna, Kamoda, Kanaḍa, (Kanara ?) Kanara, Gaurī, Śrīgaurī (Suhab?), Śyama. Badarī (?) Mālava, Naṭa Mallāra, Rāgaśrī (Rāga) Śrīpati.

(ii) (Baragīta)- Āsavarī, Dhanaśrī, Gaurī, Suhayī (Suhabaa ?, Vasanta, Śrī Bhūpālī, Ahira, Kalyāna, Payara and Panchālī [40]

During the last phase of the Maithila music, we have Umapati, Govindadāsa and Harshanātha. Umapati's rāgas are: Nātaka (Natarāga ?), Mālava, Vasanta, Asavarī, Rājavijaya, Kroḍava (Kodara ?), Vibhāsā, Kedāra and Lalitā.

Govindadāsa's rāgas are-Ramakalī (Ramakarī), Dhanaśrī, So-hani, Bhūpālī, Mamada (Kamoda ?), Sindhu or Gandhāra. Barādī (Śrī)

39. *Scekar*, April 1942, p. 29

40. Journal of *Kamarupa Anusamdhana Samiti*, Vol. X, Pts. 3–4, p. 1 ff.

Gandhāra, Sohara, Vibhāsā, Dhanaśrī, Suhaha, Kedāra, Vihaga, Gurjarī Lalitā, Paraja, Suhara (Sohara ? Suhaba) Deśa Jayajayanti (?) Vasanta, Piloo, Sohani, Soratha, Dhanaśrī, Mollāra, Nata Bhairavī, Barahamāsā, Sindhudā, Daksinātyaśrīrāga, Pahāḍī, Baladhanaśrī Karunākāmoda, Patamañjarī, Śrīravakhakhemata, Mallāra, Vilabala, Belaor, Nātikā, Kalyāna, Sāraṅga, Vasantaholi, Dhupadabhairava, Toḍī, Gaurī, Malasi (Malakrosa), Mayūra, Kaharava, Imānkalyāna, Śankarabharaṇa, Bhatiyari, Kanhaḍa (Kaṇda), Khemata.

Harshanātha's Rāgas are- Imana, Vasanta, Kalyāna Kandhāra (Kanara ?) Sohani, Paraja, Kalangadā (Kanana), Malava, Jhajhorī Jogiyu, Deśa, Khambhaicha, Kedāra, Soratha, Kalyāna, Multānī, Lalitā, Nata, Ladānī, Chumaona, Āratī.

In modern times Chanda Jha repeatedly mentions in his Rāmāyaṇa as– *Mithilāsaṅgītānusāreṇa* or *Rāgataraṅginīmithilā–sangītānu–sāreṇa !*

Dancing :

During the time of Vidyāpati, we find that dancing was developed as he mentions in his *nrityavidyākathā* of the *Purushaparīkshā*. He quotes verses from Bharata's Naṭyaśāstra to show that from the Rigveda came the text, from the Sāmaveda the art of singing, from the Yajurveda the lore of gesture and from the Atharveda the expression of emotion cf.

Ribhyonāḷyamabhūdgītam sāmamyaḥ samapadyata
Yajurbhyoabhiṇaya jātā rasaśchātharvarṇāḥ smritaḥ

He has futher defined the nritya of women as :

Satrīnrityamuchyate lāsyam punnrityam tāṇḍavam tathā
Gauri tushyati lāsyena tāṇḍavena Maheśvaraḥ

Kirtaniya dance, generally called as Kīrtaniyā was once the most widely practised of all the folk-dances in Mithila. It is of great antiquity, and is associated with the worship of Vishṇu. For detail description one can read *A History of Maithili literature* by Dr. J.K. Mishra.

SECTION : 2

THE FORGOTTON ART OF MITHILA 'AIPANA' (SYMBOL)

Introductory

THE art of the Aipana (Aripaṇa) in Mithila is a woman's art born of unconsious and ancient knowledge, potent with power and energy. to be used by women as the mark of the auspicious for the worship and adornment and protection of the carth as stated by Shri Pupil Jayakar.[1] This art can be easily compared with 'Sathia' in Gujerat, 'Rangoli' in Maharashṭra, 'Alpanā' in Bengal and 'Mehndi', 'nandana', in Rajasthan, some scholars feel that it is a medium of communication and not a painting. For samskāra or festival a different kind of 'aripana' is prepared and its authentic form is maintained. It is said that the "ancient purpose of the these symbols might have been to propititate the earth as the prime source of fertility, to awaken Śakti i. e. energy to seek protection from the malignant forces of nature, disease and

1. *Marg*, Vol, XXII No. Sept. 1969
2. See Summaries of papers of the *AIOC*, Darbhanga 1948
3. *Mithila Ka Chitraśaiali:* Dr. B. K. Verma in *Vaidehi*
4. *Mithilā Ka Loka Kalā padahati*; Prafulla Kumar Singh

sorcery to provide a tool through which the memories of the race could be abstracted and preserved to be communicated in group participation as visual statements of thousands of year's of man's history'.

Broadly speaking the art of painting can be divided into two groups viz. *Bhittichitra* and *Bhūmichitra*. 'Bhittichitra' is that sort of painting which is being done on walls and ceilings whereas 'Bhūmichitra' is only done on floors. This second group of painting is known as Ailopana. The sanskrit aquivalants are *'Ālimpanam'*, *'Ālepanam'* and *'Ātarpanam'*. The word *Ālepanam'* has been explainted as *'taṇḍula-chūrṇa-miśritodakena maṅgalārtham diyamāne ālepana ādiyāne'*. It is also explained as *'taṇḍulādi-chūrṇāmiśritajalena grihādau chitrakāralepanabhede*.

The earliest reference to the Aipana can be gleaned from the *Brahmapurāṇa* :-

> Vivāhotsvayajñeshu, pratishṭhādishukarmasu
> Nivirdmartham munisresh thalstathoda vegada-
> bhūteshu cha Vāsudeva Kathābhischa Storara-
> yaisha Vaishnavaiḥ Śubhāshitairindrajalair-
> bhūmi sobhābhireva cha

We have not any definite reference to Ailopana in the Vedic Literature, but there are certain references to prove it that this art was not unkown during that period. We get a reference in the *Grihyasūtra* of Gobhila as *'saptakshu akshatapuñjeshu'*. It is not unlikely that during this period the work was done by *'akshatapūjā'*. In the later period we find that the Maithila digest writers like Vīreśvara Thākura and Mmahā-mohopādhyāya Ramadatta have written in their *'tata ālepeṇenottare krameṇa krita saptamdudāleshu saptapedakramnam'*. In later years this sentence has been explained by Mm. Murarimiśra in his *'Śubhakar-mantrṇaya'* as *'sapta padānyacharat āmrapaliavasya dadhyakshta yutālepana sapta manalairityarthaḥ'* and not only he, but Harshanā-thajha explains in his *Saṁskāradipikā* as *'Idaschakramanamāmra pallavasya dadhyakshateshu ātaparnenottarottara kritta saptamaṇḍaleshu*

iti samāchāraḥ : From the above, it is clear that the art of Ailopana writing during the time of the digest writers had well-developed.

It can be gleaned from '*Vivāhahau likhennityam tilakam nāma maṇḍalam*' that a maṇḍala '*tilaka*' was written during the marriage ceremony. It has been further explained as '*dvadasāṅgula madhya-sthām vartulashtadalam ravim*'

There is another reference in the *Brahmapurāṇa* as '*alepanaiścha vividhairdivyairbhaktitaistathā*'.

During the tantric Age we gather that this art was well-developed and side by side it had shaped into a definite form. This can be gathered from the following verses–

Sādhakānam hitārthāya brahmṇo rūpakalpanā
Liṅgasthaṇḍila brābmambuyantra kuaya paṭeshu cha,
Maṇḍale phalake murdhni hridi vā daśa kīrtitaḥ
Eshu sthāneshu deveśi ! yajanti paramām gatim.

And-Āvāhayāmi devi tvām mriṇmaye śrīphale tathā

Triśule kalaśe khaḍge maṇḍale chitra eva cha,
Athavā mriṇa maye kumbhe triśūle khaḍga eva cha
Tathā chitrapaṭe vārita munḍe vanhi maṇḍale.

In the *Durgapūjā paddhati* it is said as *Maṇḍaleshu samasteshu sanidhyāmupakāśa.* as *Kāmakioarirekhādīna*

Mm. Vīramiśra writes in his pūjāprakāśa as *Kamalopari rekhādīna kamalakaravatti pātre sarvadevapūjāprasiddha*.

The Ailopana in the shape of '*Ashṭadalapadma*' became very common :–

Yantram mantramaye proktṭam mantrātmā devateti cha
Yantram vinā kritapūjā devatā na prasīdati,
Padmayashṭadalam tatra karṇikā kasarojjvalam
ubhābhyām vedatantrābhyām madhye tu bhaya siddhaye

The word 'veda' in this verse shows that even during the Vedic age there was this practice for every kind of pūjā· Moreover or for meditation of any God or goddess, it is necessary to have some specific symbol to concentrate own mind. This symbol is of different kinds· Gods were worshipped in the vedic age and it is supposed they were represented through such symbols· From the Tratric texts we find that *ashṭapadma* is mainly written as :

> Atha sarvatobhadra śakttau ashṭadalākhyām padmamuktamcha
> Bhdreṇa pūjanaśakttau kāryamashṭadalam śubham
> Godhūmāmatreṇa tatkāryam taṇḍulenākshavā śubham

In the *Kuladevatāpūjā paddhati* we find that–

> Tataḥ kritaikabhukttā brāhmāṇī taṇḍulachūrṇenopalepanam vidhāya
> tatsamīpe pūrvabhāgopari phalake paṭṭe vā tathaivopalepayet

—Rudradhara in his *Vratodyāpana paddhati* as

> Evam sundaram mahāvedimaṇḍalam kritva eśānyām grāhavedyām
> śvetavarṇikayāshṭa dalam padmam vilikhya

—He sayas that *ashṭadalapadma* should also be written in white·

In the *Gautamiya tantra* we have :-

> Śālagrāme maṇau yantre pratibhā maṇḍaleshu cha
> Nityam pūjahareḥ karyā na tu kevala bhūtale

It shows that one should not worship only on the 'bhutala'· Hence there is a custom to have 'manḍaḷa' on the bhūtala and then to perform worship on it· This practice can even be confirmed by '*maṇḍalasthām mahāmayam yantrasthām pratimashu cha*'

In *anushṭhāna prakaśa* we have :-

> Varṇakrma ma o vakshye maṇḍalasya cha siddhaye
> Ghrishṭa taṇḍulapishṭena krishṇāvarṇena nirmitam

and there is another verse–

Maṇḍalam lakshaṇopetam kāryantantra mahāmune
Śakrādimatha vajrādi likhiravindu gatāpi vā
Mukttāphala pravālotthā vadabharāmakritoragā
Sita kumkumarāgairvā nīlairmarakatairapi
Śāūrpishṭaka chrṇairvā yavagodhūmajā athavā

From the above verse, it is clear that the ailopana is written by the rice powder mixed in water.

There is a reference in the *Guṭikātantra*–

Sarvānga bhāvanātitam kalpanākalpavarjitam
Mātrā bindu sabhāyukttametanmaṇḍalamuttamam

From this it may be gleaned that a maṇḍala along with a mātrā and Bindu is supposed to be the best. It may be mentioned at this stage that Vishnupāda, Śvāstī, Nāda, Bindu etc. comes under the Tantric ailopana.

Even in the Naishadha Mahākāvya we find–

Ghritalāchchanagomayānchanam vidhubhālepanapāṇḍaram vidhiḥ
Bhramayatyuchitam vidarbhajānana nīrajana varddhamānakam

While commenting on the above verse, Narain Pandit says–

ālepanam, pishṭodakam-aīpaṇa iti loke prasiddham,

further quotes–

Kvachittadālepana dānapaṇḍitā
Kamapyahaṅkāramabhāṭpuraśkritā
Alambhi tuṅgāsana sanniveśa-
Nāṭapūrṇanirmāṇa vidagdhyavādaraḥ

(—15 Sarga, Śloka 12).

In the above verse, the Tīkākāra Narain Pandit explains:

> *ālepandāna paṇḍitā* as chatushṭaka nirmāṇārtham haridrachūrṇa
> miśritam taṇḍulāpishṭam tasya dāne ālepakareṇa kuśalā
> Tathā cha kvachitsthāne lepanadāne sudhālepa chitrādi
> Karmaṇi paṇḍitā kuśala

In the Southern India, it is mixed with *haridrāchūrṇa* whereas in Mithila it is mixed with sindhūra (red oxide)

Rudradhara writes in his *Anantavratodyāpana paddhati* as–

> Pūrvavat mahāvedyupari sarvatobhadramadhye uttapanchaka-
> varṇikābhiḥ suśobhanam padmamashṭadalam vilikhya
> Tatbahiśchaturastram prāchyādimaṇḍalam kuryāt

Chandeśvāra confirms the above statement in his book *Krityaratnākara* as–

> Tasmāttatra likhetpadmashṭapatram sakarṇikam
> Karṇikāyām likhettatra sānantam kamalodbhavam

The Ailopana is written in different religious ways during different ceremonies such as Gaurīpūjan, Śashṭikā pūjan. Even during ordinary vrata of the women folk various kinds of Ailopana are written. At the time of the *Satyanārayaṇa Kathā* it is *'chaturvargasādhaka'*, at Vishṇu pūjā it is 'chausankha', at *śarat pūrṇimā-kojagarā* it is *'Ashṭadala'* or *'shaṭdal'* and during Mahalaxmī pūjā it is as *'maṇḍnlāni cha karyāni nānāpishṭaiḥ kritāni cha'*.

Harapati Thakur writes in his *Vyavahāradīpaka* that on the *prabodhinī Ekādaśī* ladies of Mithila write with the help of rice-powder (Pishṭaka) in the courtyard such figures as *śaṁkha chakra*, Gadā, Padma, Hala, Halavāha, Bakhārī, Sandūka, Sūpa, Chālani, Bāḍhani, Pādukā etc. and Śrī Vishṇu is worshipped with 4 lamps of pishṭaka–

Pradoshasamaye prāṅgaṇe cha striyām
parikalpita nānā śankhachakragadā 'chowk'
nāmadheya chitrita vichitravada bhūbhāga
samipe 'gaḍhi' triṇanāmadheya 'bāḍhani'
chaturmadhye lakshmī saraswatī sahita
Govindanāmnā pratyekenāvāhana pañchopahāra
pūjā karttavyā

Vidyāpati, the poet laureate of Mithila and also Dharmashāstra (digest) writer, writes in his *padāvalī*–

Latā taruara maṇḍapa jiti
Nirmala sasadhara dhavalare bhīti
Paua nāla 'aipana' bhala bhela
Rāta parihana pallava tela

And–

Hari jaya ā oba Gokulapura
Ghare Ghare nagare bājae jaya tūra
'Alipana' deoba motimahāra
Mangala kalaśa karaba kuchahāra

From all this it is evident that in about the 14th Cen. A. D. *Ailopana* or *Aipana* had fully developed in all its details in Mithila.

It must be however, told that all that has been said above may represent the Ancient Indian Culture and Civilization. So it may be common to other parts of the country. Only point which appears to be known is that the practice has been kept intact till the present day in Mithila. This may be due to Maithilas being more con–

servative and scholarly and not being more and more ambitious for the worldly gains.

The Maithila ladies sketch auspicious drawings in the court yard door front and other places. They draw circular patterns of designs with white powderd rice paste known as *pithāra*. In some of the houses ladies prepare several aipana designs. It is an example of the prevalence of the Śakti Cult in Mithilā in which Maithila ladies specialise. The *ashtadala* Aipana is one of the most popular forms, a beautiful eight petalled lotus. It is connected with Durgā, who, on ceremonial occasions is depicted on eight petals-conch, disc, lotus, sword, shield, mace and rope etc. The Mithila has been able to maintain her tradition in this field. In *Śhaktī pūja* aipana is used as a single leaf.

Few aipanas may be described below which are prevalent even now in modern society :

The *Sarvatobhadra*, a symbol auspicious on all sides is written by Maithila ladies around the Tulsī plant in the Hindu month of Kārttika. This aipana is composed of forty one forms interlinked in a complex geometric design. *Samskāra ratnmālā*, *Kritya* ratnākara, *Anusthā naprakāśa etc*. have references of decorative designs. In Mithila for everymajor samskāras a different kind of aipana is drawn and its authentic form is maintained in the house. No brushes are employed but only the nimble fingers. Sindur as also put to make it more auspicious. It is said that outer forms are more symbolic of the Tantric designs and inner features are related to the Śakta creed. In every house near the door a triangle design as illustrated in this book is made at the time of *patade*. The legs are immediately rubbed after the door of the Gosauñighara is opened. The Madhuśrāvani aipana is based on one large and ten small leaves of Miana

tree. The geometrical shapes mainly triangular and circular are often used in aipana for certain kinds of worship such as Tusharipuja for *Kumari*. The leaf pattern is the commonest form used for social festivities like vivaha, munḍṇa, etc.

There is another kind of aipana for the Prithvī Pūjā i.e. worship of the earth, which is shaped in the form of a triangle, the symbol of the door to creation, with several triangles superimposed on each other as symbols of Gaurī.

The most common aipana symbols of the Maithila is *Daspat*. It is written at the time of Hindu samskāras like the first cutting of hair or karnavedha. This symbol is formed of ten leaves which enclose Kamala of three, five and seven petals. It is said that 'Mohale' is the most charming aipana. It is a symbol of falling in love. This Bhittichitra is prepared in the Kobarghara i.e. the bridal room and is intended to breakdown barriers between the bride and bridegroom, who may be totally unknown to each other and to awaken desire.

The marriage rites of the Maithilas are very elaborate and ritual bound. In the 'Mohale' 'mahuaka' aipana two round shaped lotus leaves are drawn by white dots, between the leaves are two red bindus. The leaves are with the thick stalk of the lotus. Two unopen leaf buds spring from the leaf stalk. The bride and bridegroom sit before the aipana on two seats and feed each other pāyasa. Before the aipana is written, the kuchchā houses are generally plastered with cow-dung. The thumb and the first finger of the right hand is used to draw the diagram except in the Dvādasa aipana which is drawn by the ladies at the time of the observance of the Śrāddhas. This unique Aipana is drawn before the shrine of the Kaulika devetā in the gosauñighar. It is painted to the chanting of the Mantras. One finger of the left hand is used by ladies who stand facing south to draw a complete circle in white in the ochre

colour of the earth. The circle implies the bindu, the vermillion dot of energy. When the *Kartā* goes to pay obeisance to the Kula Devatā, the aipana is effaced with cow-dung so that the eye of the Karta does not fall again on the Aipana as the Kartā leaves Gosa-unighara.

Maithila ladies represent a trait of the folk imagination which has already excited women reactions in India and abroad. This so called naive art is so fluent as to betoken a long inheritance. The freedom of lime and colour, the instinctive composition and the gaity of the figures suggest some tribal influence according to some scholars. The imagination is certainly not conceptual but owes a good deal to fantasy. The Kamal ban i. e. forest of lotus. This bhittichitra is drawn in the Kobaragriha or the inner room of the bridal couple. The fish and the lotus are symbols of fertility. Thus we may conclude that this Maithila art has 'a simple chidlike quality which can be as appealing to children as it is to adults'.

CHAPTER IX

Architecture

SECTION : 1

ARCHITECTURE

Introductory

WITH the establishment of Karṇāṭa and Oinīvāra dynasties as the dominant political power in Mithila, it was confronted with a new religion and a new culture, alien in temperament as in spirit. The artists, builders or craftsmen were all indegenous.[1] They did not accompany the victorious Karṇāṭa armies in Mithila. The difficulty of obtaining stone in the flat plain of Mithila and the consequent wholesale dependence on brick for constructions of a more permanent kind resulted in the evolution of distinct forms and idioms, some of which might have existed in the earlier period. There were certain temples in which stone was profusely used at least on the doorway. The temples built during this period of bricks were the single domed square type. The weak and fragile nature of the material was responsible for the low elevation of the buildings, the comparative insignificance of the arches and the smallness of the domes. The dome was assembled in concentric courses of flat bricks, gradually diminishing in circumference one above

[1]. For a detail study on art and Architecture, the author's book *Mithila Art and Architecture* may be consulted.

the other, until at the top it was spanned by a single brick or stone slab. Brick was also responsible probably for the projected pendentives at the corners used for the support of the circular dome over a quadrangular space. Of the Hindu temples erected during this period few remains. The most common type, seen frequently in Mithila shows a square sanctum, occasionally surrounded by an open corridor surmounted by a straight-edged tapering tower with clusters with miniature replicas attached on all sides.

With the decline of the teachings of the Buddha in the land of his birth and the re-emergence of Brahmanism as the chief and most important form of Hindu faith, the railings and the Toranas apparently fell in to dis-favour though the platform was retained. In the structural form of the Brahmanical temple, the platform now formed the basement or plinth of the whole structure. On this low or high terrace was set the cella or shrine (garbhagriha) eneshrrning the presiding deity of the temple. Later in course of temple evolution the garbhagriha was topped by a tower or sikhara and additional structures like the ardhamandapa. We may find that the Maithila temples were based on its traditional wooden houses with thatched roofs. Brick is used extensively because of the easy availability of clay from the dettaic region. The traditional bamboo and thatched huts of the forest dwellers find an echo in the pointed arches, the sloping roofs and curved eaves of Mithila architecture. The śaiva temple has a sloping roof truncated at the top and on which rises a dwarf tower. Later Maithila tempies never rose to any great heights, yet there is a fresh and folk like look about her. The facades of the later Maithila temples have three arched entrances separated by substantial pillars as we have temples at Manga-rauni. We have brick temples of hut type with a single tower on top. According to the vedas, there are certain places, the Tirthas or Kshetras which are especially sacred and these sites are the most worthy for the worship of a god.

During the mediaeval period, a number of temples have been built in Mithila. At present there is no temple in good preservation of that period. A few temples are in existence here and there from which we can havea glimpse of the temple architecture. But there are several loose sculptures

scattered all over this region which can throw some light on this science. Some of these sculptures kept in the temples are in religious use. They throw light on the culture of Mithila particularly the faith of the common folk.

Palace :

A glimpse of the architecture of the Maithila King's Palace[2] (asthāna-maṇḍapa) can be gathered from the *Varṇa-ratnākara*. The ground was made of crystal, *kanusis* was made of camphor, the boundary wall was made of gold (*Sonaka pagari*), pillars were made of *śrīkhaṇḍa* (sandalwood) the capital of which was made of emerald (*marakata*), the house was made of gomedha (*onyx*), beams (*dharaṇi*) were either made of stones from Venkatachala mountain or wood of Kinkani, a junglewood, (*Vekanthaja dharani*), ventilators of sandal wood, facade (*muhaota*) made of Agra tree (*agarka*), *Vadara* made of musk ; *voha* of pearls, alround it was polished (*chatuhsama vilepana*) and finial (*Kalasa*) was made of ruby (*padmarāga*). Thus we find that the palace was complete in all respects (*sarvaguṇa-sampanna*).

Chaupāli :

A chaupāli[3] was made of wood (*dāru*). In length it was 13 cubits and 9 cubits in bredth. The pillar of the chaupāli has the following parts viz. *śira* (head), *bharaṇa*[4] (bharani = moravā) *ākana* (*khachita*) *mavana* Kumbhi (base). The chaupala has also small wooden pieces (*patiyā*) and wooden niches in the corner (*konata*) and a cover for them (*gātravedha*).

2. *VR* p. 9 Mandapas are both temples and residential buildings : Taila (ti) tanam dvi-jatinam varnanam vasa-yogyakam. *āsthāna śilāmaṇḍapa* (See 1st Draksharāma pillar inscription, line 9 Ep. Ind. Vol. IV p. 329–330)

3. *VR* p. 11.

4. Kumbhakena samā kumbhiḥ sambhaśchaiva
tathodgame, bharaṇī bharaṇamjñātvā
kapotāli tathā śiram

— *Śilparatnākara cha.* ra. 57.

Gambling House :

The gambling house[5] used to be upto 100 cubits in leagth and 62 cubits in bredth. It shouid be constructed on high, flat level, having good fragrance, ventilated, many coloured, luxuriant in size and clear raw silk (*kanca pataka nirmool*). It should be in the south of the town.

Kaṭaka (*Military Camps*) :

Various kinds of Military camps (*kaṭaka*)[6] or tents (*vastragrīha*) were made. These tents include room for elephants (hāthīkhānā–vārīgaha), *ekachoi* (chholdari having single ply), *dochoi* (chholdari having double ply), *māṇḍava* (*shamiyana*), guraini, pavillion (*shema*) *tondotāla*, *masaharī* (tent for camp beds), *dhana* (such tent where the cash was kept), *palarā* (such tent where things are distributed after measurements), *vemana* (such tents where materials are distributed without measurement), *Khoramyura* tent, *saravala* (= *sarabaraha* = such tents where arrangements for food and drinks are made), *saramana* (= *saravana* = ordinary tents), *tangauti*, *saraicha*, *varigaha* (tents where water arrangement used to be made), *kapala-ghara* (= *vastrāgāra* tents) etc. etc.

Temple Architecture :

In early works written by Maithila scholars no traces of art and architecture particularly of the temple architecture have been found but in later classics there are descriptions of temples as well as of deities worshipped in them and of the ardour of their devotees. Though their builders seem to have had a knowledge of some of the Agamas and Śilpaśāstras, the structures were made of perishable materials such as bamboos or wood and hence hardly any of the earlier structures appears to have survived. None of the earlier monuments exist and the only memorials of ancient times consist of jungle-clad mounds scattered over Mithila. A few stray temples belonging to

5. *VR*: 23 ff.

6. *Ibid* 23.

late period fortunately escaped the natural calamities. The reason for this total obliteration may be sought for only in the soft alluvial formation of land and its damp climate but also the building materials such as mud bamboo-reeds, wood and such other fragile but indigenous products. The usual medium of building construction was brick, which is a much less-durable material than stone which is not available in this flat, plain area. It is also a fact that a brick structure cannot be expected to resist for long the effects of damp aud relaxing cilmate, the excessive rainfall, and the luxuriant vegetation of the country. Besides very little exploration has been done in the area, which is due to yearly floods. It should also be kept in mind that the little knowledge that we possess relates almost to religious buildings and very little to other secular architecture.

A large number of temples were constructed in stone or brick in Mithila, but except a few structures belonging to the Karnāta Dynasty they have all perished, leaving no trace behind. In Mithila no temples of great antiquity exist but by a close study and analysis about their general features from several stone reliefs, for in many cases the deity is shown as installed in temples whose outlines are carved round the divine figures (c.f. Bhit Bhagwanpur doorjambs), belonged to the northern Indian architecture. After eleventh century Karnāta and Oinivāra dynasties established as the dominant political power in Mithila. A new religion and a new culture, alien in temperament as well as in spirit was confronted with it. The artists, builders or craftsmen were all indigenous. They did not accompany the victorious Karnāta armies in Mithila. The difficulty of obtaining stone, it is said, in the flat plain of Mithila and the consequent wholesale dependence on brick for construction of a more permanent kind resulted in the evolution of distinct forms and idioms, some of which might have existed in the earlier period. There were certain temples in which stone was profusely used atleast on the doorway. Some of the earlier brick temples might have been rebuilt of stone.

Vidyapati has given a description of the temple architecture in his book the *Kīrtti-latā*. It can be surmised though the description is about the temples constructed in Jaunpur, but it can very well reflect the temple architecture of Mithila. In this book Vidyāpati has given only a casual reference of the cross section of the temple architecture. In his Maithili translation of this book Dr. Umesha Mishra has probably wrongly interpreted it. Vidyāpati might have seen a number of such temples of Śiva constructed here and there and so he has described it in his book. But his description tallies with the description given by the śilpa texts. The sopāna were built either on one side of the temple or on all the sides. These flight of steps are constructed for ascending up and descending from temples. They are constructed on the front, back and sides of a residential building or temple according to the *Mānasāra*. On the entrance of the temple there used to be *toraṇas* i.e. archway or canopy. There were three kinds of *toraṇas* known to the ancient architecture namely simple toraṇas, chitra toraṇas, and Makara-*Mukhākriti toraṇas*. Besides there used to be a pedestal for the idol known as *Yantra*, which means *Devādyadhishish-thānām*. The *Devī Bhāgawata* says :

Archchābhāve tathā yantram navarṇāmantrasamyutam,
Sthapayet pīṭhapūjārtham kalasam tatra pārśvataḥ

On the *Yantra*, the *Jolana* i.e., *Jāti* was installed. The Jāti has been explained in the śilpa texts as *jatīch-chhanda vikalpam cha ābhāsam tu chaturvidham*. On the walls we find that *Jala-Jalao Jalagavāksha* or *Jalaka, Jalakam* i.e latticed windows. These words (*Jalaka, Jalakam*) have been used in the inscriptions. It appears that the poet was seeing the temple from outside and so he has given only a cross section of the whole temple, and hence he has not described details of the Garbha-griha etc. The whole of this temple was in a śikhara style and so the poet used the words "*shakhanidas*" which means śikhara. Again we know from the śilpa texts that there were several varieties of the śikharas. On the top of the śikhara we used to have an *Āmalaka* and on the top of which

the *kalasa* was kept. This can very well be imagined from the sketch given here. The temples of these periods have *Kalasa* (Kanaka) i.e. golden Kalasa. This style is very common in the North Indian temple architecture. Just on the śikhara and near the Kalasa we used to have *Dhaa daṇḍa* i.e. flag staff. The temples of śiva have white (*Dhavala*) flags. This was the architecture as stated earlier of the temples built in Mithila during this period.

In Mithila though of later period, gumbad type temple at Bhairava Balia having no verandah and only one entrance is one example whereas another variation of this type is the old temple at Koilakha, with long necked and flat roofed verandah with three arched entrance of which side entrances are false ones and blocked. The Śiva temple at Kalna, District Madhubani, has a garbhagriha of Gumbad flat type with no decorations anywhere. In front of the entrance there is a truncated roof building with only one entrance. Subsidiary shrines are also seen here. Flat pointed, siva temple of very late origin at Kapileśwarasthana with entrance on three sides whereas Siva temple at Gaṇḍeśvarasthāna, Śivanagar has a verandah with three entrances but with a śikhara. Ekchārī and Dochari type of temples at Bhit Bhagwanpur and Kapileśwarasthāna are interesting.

The Maithila ruiers of this period encouraged the development of Maithila Temple architecture. Dr. Spooner characterised them as 'the Tirhut types of Temples'. He feels that this type was utilitarian in character, having a small square room to contain the image (*garbhagriha*) with a narrow portico. A sketch on the basis of a sculpture found at Bhit Bhagawanpur has been illustrated. The Tirhut type stood for perfectly plain and undecorated walls. Although this can be the generalisation for the later temple architecture there were temples in which huge decorations were found e.g. ruins from Bhit Bhagwanpur Andhraṭṭhārhi and Kandahā, Sūrya Mandir etc. Dr. Spooner has further stated that these temples 'marked the utmost culmination of the temple architecture illustrating the development of this style'. The remains of a temple found at Bahera by Dr. B. K. Verma gives some picture of the later temples of this period. It appears that "in the centre was the main god. In front of the

temple just after the entrance gate there were four pillars acting as a base for the lower roof containing the bell and also minor deities with in the precincts".

Stone and brick have both been used for temple building. As stated earlier, in Mithila brick is more common because of the easy availability of clay from its deltaic region. In other parts of the country the use of stone was more common. In the hut type of temples of Mithila wood was used, especially for the door frames and sometimes even for the beams and ceilings.

The temple in time became the centre of all social and cultural activities of the place, whether village or town. In olden days and often even today, the temples were and are rich with donations and generous gifts from Kings, merchants and businessmen. down to the simple and most humble labourer and tiller of the soil, each centributing his mite. Thus the temple prospered and came to play an important role in the economic life of the village.[2]

Temple Types:

Due to accute paucity of ancient structural remains and due to natural calamity like flood, earthquake etc., it is a difficult task to reconstruct an accurate account of early temple types of Mithila. The literary references, the stone image give us a clue to depict the earlier architectural experiment of Mithila. Generally the interior of the temple is very simple having a Char near the linga. Thus we find in Mithila there were stylistically three kinds of temples viz., (i) Indo-Aryan Śikhara type (ii) a Gumbad type with a constricated neck having a small verandah in front, a triśūla at the top (see the illustrations in the end of the book) and (iii) lastly Eakchāri bungla type along with a sikhara to the main temple.

The majority of images and in many cases architectural specimens also can be dated with much greater exactitude than sculptures of any

2. Rustam J. Metha: *Masterpieces of Indian Temples.*

other province or school in India. In the case of the majority of these sculptures we do not find their dates engraved upon them.

The rise of the Pala empire in Bengal and Bihar gave a great impetus to art in these provinces which caused great improvement in the plastic art of the country. Besides, throughout the length of the dominions of the Palas i.e., Bengal, Bihar and part of U.P. images of the various forms of Vishnu have been found in large numbers. In fact they outnumber any other class of images that have been found. It may be said with confidence that the representations of the standing, four armed Vishnu and the phallic emblem of Śiva were more popular than any other image, whether of the orthodox or of the heterodox pantheons. It may further be stated that majority of the images of Vishnu are representations of Vasudeva holding a mace in the upper right hand and a lotus in the lower, while the upper left hand holds the wheel and the lower one the conch.

Garbhagriha:

In most of the ancient Śiva temples of Mithila we find that it was a common feature to make the Garbhagriha below the surface which can be reached by a descending flight of steps. The upper portion, at present, is built of thatched hut. Typical example can be seen at Shankarasthan near Lohana Road or Mahadeva Math at Gajahara. Stone temples are very rare in Mithila. The evidence of earliest stone temples can be scrutinized from the stone door-jamb found at Bhit Bhagwanpur, District Madhubani.

2. Rustam J. Mehta: *Masterpieces of Indian Temples.*

SECTION : 2

SCULPTURE

Introductory

MEDIAEVAL Mithila, the stronghold of popular Hinduism and the home of Sanskritic and Śāstraic learning was a great centre of Śakti, Vishnu and Śiva worship. It may further be added that this country was closely associated with Tantric forms of beliefs and practices. In literature as well as recent archaeological remains unearthed from a number of ancient sites from Mithila throw a good deāl of light on the religious beleifs of the people. Besides the worship of Śiva and Vishnu with their consorts along with that of the incarnations of Rama and Krishna, there were other divinities such as Ganeśa, Sūrya, Kārttikeya, Balarāma, Pradyumna, Aniruddha and Hanuman who were also held in reverance. Several carved figures of these gods have been discovered on the door frames of many houses. The personifications of the Gaṅgā and the Yamuna are master-piece examples of this period. In fact there was a multiplicity of the Gods and Goddessess in the scheme of the religious life of Maithilas.

The Śāstras have not allowed the construction of any sculpture which is either '*hīnāṅga*' or '*adhikāṅga*'. In the '*Śukranīti*' it is said that he who carves a hīnāṅga, or

adhikānśa, sculpture he dies immediately. In the *Vāstusāra*, there is in detail the bad results of a sculptor who carves a '*sadosha*' sculpture. (*Va.P.*2-43). One should not worship *bhagna* 'pratimā'. It is said that one should do the 'visarjana' of a bhagna pratimā. If the face, ear, nose, naval and waist of a *mūla nāyaka* pratimā is damaged, it should not be worshipped. It is also said in the *Vāstusāraprakaraṇa* that if any sculpture is under worship for more than hundred years and it has been given '*prāṇapratishṭhā*' by some great man, it should be worshipped even if it is '*Vikalāṅga*'. The ritual authorities have criticised the renovation of any stone pratimās.

The sculptures which have been found in Mithila can be divided into the following groups, viz.,

1. Vishṇu-showing the cult of Vaishaṇavism
2. Śiva-showing the cult of Śaivism
3. Śakti-showing the cult of Śāktism

Besides a few sculptures of Buddha, Tārā - a Buddhist Goddess, Gaṇeśa, Sūrya, Brahmā, Gaṅgā and Yamunā are also available. The most important cult was Śaiva and this is the reason that even today we find a number of Śiva temples in Mithila. However it should be noted as pointed out in earlier chapters that every Maithila is a Śākta, Śaiva and Vaishṇava.

cf. Antaḥ Śāktāḥ bahiḥ śaivāḥ sabhāmadhye tu vaishṇavāḥ

The prevalence of Mahādeva and Śivalinga temples and preferences in the works of Vidyāpati shows the great honour paid to Lord Śiva, the Destroyer. It is significant that Govinda Thākura and his brother *Mahasāndhi Vigrahika* Chaṇḍeśvara Thākura wrote a book known as *Govinda Mānasollāsa* and *Śaiva Mānasollāsa* dealing with various kinds of Krishna (Govinda, incarnation of Vishṇu) and Śiva worship respectively. No less importance was attached to the worship of Śakti. While Śakti gave 'siddhi', Śiva gave 'moksha'. Mediaeval Mithila had

a number of sueh scholars and writers who have written on these cults. In fact Śakti worship was universaly prevalent in Mithila. The Vaishṇava festival. Vidyāpati versions of the *Bdāgwata Purāṇa*, the beautiful Rādhā-Krishna lyrics and Krishnaite songs of Umāpati of Mithila show that Vaishṇavism too had much hold on Mithila. The discoveries of the image of Sūrya from a number of places and the exigency of the old sun temple at Kandahā (Saharsa) with an inscription belonging to the time of Oinīvāra Brāhmaṇa ruler Narasiṁha Deva, prove that the sun cult was also there. Even now-a-days, Sūrya worship is very common. Chhaṭa Vrata of the modern times held on the sixth day of Kārttika and Chaitra śuklapaksha are very important. It is a worship of Sūryāsta and Sūryodaya Sūrya. The sun temple at Kandahā is situated about 13 kms. west of Saharsa. On the door frame of this temple a Sanskrit inscription reeording the construction of the temple by a Brāhmaṇa named Vaṁśadhara under orders of the King Narasiṁhadeva. It is dated Śaka 1357 i e. A.D. 1435.[8] The text and the original inscriptions can be seen in page 201.

In Mithila the sculptures are a little thickest and heavier than of Bengal. There are a numerous early representations of Sūrya attended by Daṇḍa and Pingala, Śiva as Umā Maheśvara, Vishṇu with personified weapons on either side, the Buddha, Avalokiteśvara, Tārā, Ganeśa and other deities, often with inscriptions, sometimes mentioning the donation of the sculpture and more often the Buddhist creed, which are of considerable value for the study of early sculpture from Mithila.

In the early period huge and majestically carved images of Vishṇu with Śrīdevi and Saraswatī are also found.

In the later period, which may be due to the fall of the Pala and Sena art, we find that weapons of Vishṇu are no more personified and the thin and transparent upper garment is indicated by wavy lines,

8. *JBORS*. XX p. 151 ff.

the crown becomes more ornate, the anatomy of the figure lighter. The beautiful figures of the Gaṅgā and the Yamuna from Andharā Ṭhāri, District Madhubani[9] are more beautiful specimens pl. XVIII Fig. 30 and 31.

The mediaeval period of Indian art is not wanting in really noble and strikingly artistic piece of sculpture. But during these period, a wave of Tantricism came and due to it Vajaāyana sect was born amongst the Buddhists. In this Tantric period, imagery figures of the gods and goddesses were made and they were being worshipped. Mithila was the home of Tantra. So a new outlooked to these figures were given. Those gods who were formerly shown with two hands, were now shown with more hands. With the decline of the Hindu Kingdom, the temple building activity of the Hindu ceased; and with it, to a very large extent, the sculpturing of Hindu images also ceased. The orthodox school of sculptors who followed the Agamic cannons, has very nearly died out.

Generally speaking Mithila sculptures of this period are carved out of black chlorite (*Kashṭi-pāthar*) either of the fine or of coarse grain. Few Bronze (*ashṭa-dhātu*) or metal images have been reported from this region. It will be not out of place to state that "the pivot is the human figure, in the full bloom of youth radiant and vibrant, and combining in itself both spiritual and mundāne suggestiveness of a really spiritual mood was due at the bottom to an inner experience of erotic nature derived from sexual yoga or Tantric inspirations, doubtless canonised by the respective cults." The most important specimens of Maithila sculptures are cult images. They maintain a classical dignity and serenity in their bearing. During 10th and 11th centuries a slender bodily type comes to be favoured. The deep broad outlook of the 10th century becomes somewhat thin and circumscribed, and the elegance of the physiognomical form gradually becomes more evident. The legs became more stiff and there was no

[9] *JBORS* IX p. 303 ff.

elasticity. In the twelfth century the slender body type and the formal treatment of the early century are retained. The sensitiveness of the facial expression which was in the preceding century has disappeared and ornaments are in ordinately lavish. It will be not too much to say that the four centuries Maithila school of art characterised by high technical accomplishment and a kind of mechanical grace and elegance. The outlines are sharp and clear.

In the following pages an attempt has been made to describe few specimen of figures found from Mithila.

Gaṇeśa:

Gaṇapati is one of the Panchadevatās. No Maithila will perform any religious ceremony without worshipping the Panchadevatās. The other Panchadevatās are Vishṇu, Śiva, Śakti and Sūrya. The worship of Gaṇpati was in vogue from time much earlier than his executive worshippers had yet to be organised. Several scholars believe that this cult of Gaṇapati is a later development. There are no references of Gaṇapati or his cult up to the Gupta period. The first reference of this elephant headed and pot bellied God comes into worship during the later Gupta period. In some of the Vajrāyana Buddhist sculptures, Gaṇeśa is also depicted in the āsanas of such deities as Parameśvarī, Aparājita and others which may symbolise Vighnarāja. In the Maithila family, supposed to be the remover of the obstacles in the way of the Sādhaka's. So he is also called Vighnāntaka. It was because of his local popularity as a merciful God that he was known by the various epithets such as Vighneśvara, Siddhadātā, Ekadanta, Akhuratha, Lambodara etc. Literally the Gaṇapati means the leader of the Gaṇas and so he is associated with Śiva who is described as Gaṇeśvara in the *Mahabhārata*. It may not be out of place to state that Maithila keep their name as Lambodara.

In Mithila Gaṇeśa is not given so much importance as in the south but as stated earlier he is always supposed to be the remover and so he is involved as *Gaṇa nāmtwa Gaṇapati Havāmahe*. It is also said that when

Vyas composed the *Mahabhārata*, Gaṇeśa was his scribe. Four beautiful sculptures of Gaṇeśa have come to light belonging to this period from Mithila. After a perusal of these sculptures the most beautiful figure of Gnṇeśa is from Bhit Bhagwanpur, District Madhubani. Other sculptures are from Girijāsthāna, Village Phulahar of the same district. The Gaṇeśa of Phulahars is four armed figure and is seated in *ardhaparyaṅkāsana* mudrā. It is wearing a necklace, Yajñopavīta, bangles, dhoti and anklets. The attributes in his hands are a purusha. modaka and mālā. The object in his upper right hand is not clear. From the perusal of this figure, it appears to be of mediaeval period. Another fragmentary figures of Gaṇeśa lying at Bhubaneśvaranātha temple at Village Bhagvatīpur in the same district is in a fragmentary stage. Stylistically it belongs to about 12th century A.D.

Rare Nritya Gaṇeśa:

The well carved figure of Gaṇeśa from Bhit Bhagwanpur which is illustrated (pl. XV) is unique Maithila dancing Gaṇeśa It depicts him dancing with vigour on double pettaled Kamala. The God is eight armed, the left front hand is in the Gajahasta mudrā. The figure is holding Modaka Bhāṇḍa Kamala, serpent bell and paraśu, in his four hands. The attributes in other three arms are not clear. His trunk is lifted up towards right side of the sculpture which is a rare one. He is wearing a well arranged Jaṭā with a miniature Kīrtimukha in the centre on the top of the Gajamastaka, the rows of chain ornaments enclosing the temples, the pose is full of grace and all such details demonstrate in a peculiar and remarkable type done by such an apparently grotesque ionic type could be converted into an elegant piece of figure by the anonymous artist of a corner and interior of a Maithila Village like Bhit Bhagwanpur. The sculpture has been completely successful in emphasing the whirling motion by the pose of two legs. The sculpture is in three or more atibhangas in the body and the disposition of the number of arts.

His vāhana 'mouse' is carved above a lotus. The āsana on which Gaṇeśa is dancing has several miniature sculpture playing on muscical instruments. This nritya of Gaṇeśa has even surpassed in beauty from

the Gaṇapati sculptures found at Khitching (Mayurbhanj), Orissa. Can we compare this nritya Gaṇeśa of Mithila with such motives of mediaeval period Bengal sculptures? Can we not say that as far as history of the sculptures goes, there was an artistic contact between these three states viz., Bengal, Orissa and Mithila upto the Mediaeval period?

SŪRYA

Introductory:

The antiquity of Sūrya worship has not been established in India so far. Vedic period Sūrya along with Agni and Indra formed a triad. Few scholars believe that the Māgas or Scythic Brāhmaṇas were the first to introduce the sun worship in this country.

It is said that in ancient India, realising the power of Nature God Sun; Man started carving him on rocks, stone tools and painted him in cave dwellings, though such depiction was crude and symbolic. In the Indus Valley culture the sun worship is represented by symbols and designs on the seals and pottery. In the Rigveda, the Sūrya and its various aspects were invoked and worshipped under various names. Sūrya is the sun of Dyasu and his mother is Āditi. He sits on a wheeled car drawn by a single horse or seven horses. In later Vedic age Sūrya is called the soul of all movable and stationary things of the world. He becomes very popular during Upanishadic period. In the Gāyatrī Mantra, the Sūrya is involved to impel human intellect. In the *Griha Sūtras* the importance of Sūrya is given in our Saṁskāras. In Buddhist reference enough reference of the Sūrya is found. In the recent archaeological excavations, he is represented in circle with radiating rays starting from its circumference. The foreigners who visited India have described such worship of this country. In the epics we find the way of the sun worship, concept of the Sun God and its popularity amongst general public. For the first time we find that Sandhyā Upāśanā is emphasised in the *Mahābhārata*. On the potteries of megalithic culture, Mauryan and Śuṅga periods, Śūrya is depicted by a circle radiating rays. In the Gupta period the Sun Temple was

constructed *e.g.* at Mandasor and *praśastis* were written. In the later Gupta perid royal patronage was given to this deity. Senas of Bengal were devoted worshipper of the Sūrya who was worshipped with *pushpa*, dhūpa, Deepa, Taila, Ghrita, Nṛita etc. etc. The earlier Sun images carved in the Gupta age have been discovered at Kumarpur and Niyamatpur in the Rajashahi District.

A number of Sūrya images have been found in South Bihar. An inscription of the time of the later Guptas discovered at Deo-Barnark mentions Bhojaka Brāhmaṇas who were the ministrants of the temple dedicated to the Sun God. Other images have been reported from Baḍgaon, Akbarpur, Dapthu, Deo, Deoghar, Deo Markandeya, Gaya, Kandahā (Saharsa), Gongari, Pawapuri, Rajgir, Shahapur, Talkupi, Umga etc., etc.

On the door frame of the Sūrya temple at Kandahā district Saharsa, a Sanskrit inscription (pl. IV, 5) regarding construction of the temple by a Brāhmaṇa named Vamśadhara as stated earlier, under orders of the King Narasiṁhadeva dated Śaka 1357 (A.D. 1435). Thus we find that the Sūrya worship was popular not only on the south of the Gaṅga but also in the north. Even today in Mithila Sūrya worship is very common amongst all the castes. All Sundays of Bhādrapada, Shāḍamāsika Ravi and Chhaṭha on Kārttika and chaitra Śukla Shashṭhī are performed by the Maithila ladies particularly even now. The main reason of the Solar worship is for one's own health as well as the family.

Sculpture :

Recently a beautiful image of the Sūrya has been found from Nāhar–Bhagwatipur, district Madhubani. It is kept in a temple and is under worship. It is a standing image about five feet in length and is guarded with the greatest possible accuracy and fully, in accordance with the description of the Sūrya images in the Śāstras. The face of the deity is oval and the eyes are in *dhyānīmudrā*. The Kuṇḍalas are round and oblong. The deity holds two lotus blossoms by their stalks in each hands

on either side. He wears a beautiful necklace over his chest and a Yajñopavīta, which we do not find in eariy images.

The Yajñopavīta is shown by three minute threads hanging down from the left shoulder. His left hand is broken. The main deity is standing with a circular halo round the head. He wears a Kirīṭa Mukuṭa and wears bracelets. Boots are partially hidden. The deity is clad in a dhoti tied round the waist by a girdle clasped in front. A sword is hanging along his left side kept in position. The scarf passes round the waist and is knotted to the right with the end gracefully arranged. The two male figures are his attendants Daṇḍī and Piṅgala with pen and inkpot in his hand who are prominent then the Queen of the Deity. Ushā and Pratyūshā, his queens are shown to the right and left of the Deity engaged in discharging arrows which symbolises the Sun's rays to end the darkness. These two figures are very small. The two other larger female figures on each side are also of two other Queens viz, Sandhyā and Chhāyā of the Deity or may be female attendents. In the celebration of the Sun image of the medieaval period sculptures, we find one beautiful female figure shown on the pedestal between the legs of the main deity as in this image. This is other Queen whose name is Nikshubha and also called Mahāśvetā. The charioteer Aruṇa with the horse is shown in the centre of the figures near the pedestal. Thus it is observed that the standing image of the Sūrya is guarded with the greatest possible accuracy and fully in accordance with the description of the Śāstras. This figure is purely indigenous in character, shape as well as in structure. There is no alien feature in it. The image is practically in perfect condition. It is of C. 12th century A.D. (Pl. VI, Fig. 9)

Another sthānaka figure of the Sun-god has been collected from Bhit Bhagwanpur, district Madhubani. It is dressed in udichyavesha. Hands are mutilated. The composition is over crowded with accessory figures and other details. The stela (the back slab, prabhāvalī) is usually pointed with Kīrttimukha design on its top centre. Threads of Yaiñopavīta are shown by beads. Kaṭibandhas are very beautifully and artistically decorated. Aruṇa is driving seven horses. The figure

of attendants or Daṇḍi and Piṅgala are smaller. It is late mediaeval period sculpture. Sandhyā and Chhāyā are on both the sides of the main deity whereas Nikshubha or Mahāśvetā has been shown between the legs of the deity.

A prastara sthānaka figure of Sūrya Nārāyaṇa is lying at Bhadrakāli mandir, Bhagwatipur, district Madhubani. It is two armed figure but hands are mutilated his forelegs have coverings resembling modern socks more or less in appearance and the feet are protected with a pair of footwear resembling boots. The figure is wearing a thin cloth worn on the body but belly is a little protruded and uncovered. The head is not adorned with any makuṭa but is a flat top. The figure is standing on a double petalled lotus on which is carved Aruṇa driving seven horses, on the right and left of Sūrya are Ushā and Pratyūshā driving away the darkness before them with their bows and arrows. The goddessess Rajñī and Nikshubhā are seen on the extreme right and left of Sūrya, while nearer him on either side and larger in size are Daṇḍa and Piṅgala. The deity has a round belt round his waist which is perhaps the *Avyanga* or *Ahyanga*. The goddessess Rājñī and Nikshubhā are holding Chāmaras in their hands. There was one figure between the legs of the deity which is completely mutilated. The musicians and flying Vidyādharas are on the prabhāvalī. It is of late mediaeval period.

There is another mutilaed prabhawali prastara sthānakamūrti of Sūrya at the same place. The deity is wearing a makuṭa with flat top. In his two hands are placed a full blown lotus with a long stalk in each of them. The upper portion of the lotus in the left hand is broken. The hands are at the natural level of the elbows. This characteristic is found generally in the north Indian images. The goddesses Rājñī and and Nikshubha are seen on the extreme right and left of the deity. The figures are of the same size as that of Daṇḍī and Piṅgala. The full blown lotusses are in the hands of the goddesses. The small bent figures of Ushā and Pratūshā are seen as if engaged in chasing darkness with their bows and arrows. The figure of Piṅgala with an ink bottle and a pen is on the right of the deity and the

Daṇḍī with a Daṇḍa in his hand is on the left. The beard of Piṅgala is pointed and prominently shown. The queen Chhāyā is shown between the forelegs of the deity. Aruṇa as in other figures are driving the chariot of the deity having beautifully carved seven horses. The upper portion of the Prabhāvalī is broken. It is of late mediaeval period.

VISHṆU

Sculptures :

A number of Vishṇu stone sculptures are lying in Mithila as Vishṇu is one of the gods of Hindu trinity and he is responsible for the universal protection. As every Maithila is a Vaishṇava, hence he must worship Vishṇu and so Vishṇu's sculptures and of the Sūrya are very common during this period of Mithila. Vishṇu images have been found in India in three attitudes viz. standing (sthāvaka), sitting āsana-mūrti) and reclining (śayana-murti). So far in Mithila we have found only *sthānaka-mūrtis* of Vishṇu in stone sculpture generally. These attitudes of images are further divided into the *Yoga, bhoga, Vīra* and *abhichārikā* varieties. They are again classified into *uttama, madhyama* and *adhama* forms according to the number of deities and other beings associated with the central Vishṇu image. The sculptures which are going to be described below are all *abhichārikāsthānaka-mūrtis* Shri T. A. Gopinath Rao has stated that Kings and others who wanted to conquer their enemies, they worship such murtis. In Mithila of that period generally there such kind of murties were only prevalent. It is said that there may not be any beauty or symmety in the construction of Vishṇu temple in which *Pratishṭā* of such images has to be done.

A beautiful stone sculpture of Vishṇu is lying in the Bhadrakālī mandir, Bhagwatipur. district Madhubani. It is a sthānakamūrti. The image has four arms. The back right hand is holding gadā whereas the left has chakra. The right front hand is mutilated but it may have been in abhaya pose or with padma (lotus bud) whereas the front left has śankha. The image has not much jewelled Kirīṭa. It has elongated ears with Kuṇḍala, necklaces, Yajñopavīta, Vanamālā etc. are tastefully decorated.

Two female figures may probably represent Śrī and Pushṭi, holding a lotus and Vīṇā respectively. In the prabhāvalī flying Vidyādharas with garlands are beautifully shown. It is of 12th century A. D.

Another stone *sthānakumūrti* of Vishṇu is lying in the village Keotiranway, District Madhubani. It is very beautifully ornamented. In the back right hand is the chakra whereas in the left Gadā and the front right hand is the chakra whereas in the left Gadā and the front right hand is in abhaya pose and in the left hand, he is holding a śankha. Kaṭibandhas are beautifully decorated. The jewelled Kirīṭa, hāras, Vanamālā are very prominently decorated. The deity is wearing a muslin and its creases are artistically shown. His vāhana Garuḍa in the personafied pose has been shown in the centre and just below his legs. Two female attendants viz. Śrī and Pushṭi holding lotus and Vīṇā respectively are shown. A small male figure, may be some rishi in the right side of the female is also depicted. Gāndhārvas with garlands are shown flying in the Prabhāvalī. It is of early mediaeval period.

A little decorated prastara sthānakamūrti of Vishṇu is lying at Bideśvarasthāna, district Madhubani. The deity is holding *Gadā* in the back right hand and chakra in the left whereas the front right hand is in Abhaya mudrā and the śankha is in the left front hand. The jewelled Kirīṭa, hāras, vanamālā, yaiñopavīta and Kaṭibandhas are very well decorated. The deity is wearing an under–garment and its creases and folds are well depicted. Two female figures probably Śrīdevī and Bhūdevī are depicted. The Garuḍa is shown in the pedestal. There is practically no decoration in the Prabhāvalī.

This is also a prastara sthānakamūrti of Vishṇu having four arms from Bhairava Balia, district Madhubani. The image carries the padma in his back right hand and chakra in the left. The front right hand is in the abhaya pose, while the front left hand holds a śankha. Early mediaeval period. A mutilated two armed prastara sthānakamūrti of Vishṇu from Bhit Bhagwanpur, district Madhubani is well ornamented. The deity is holding gadā in his right hand and the left hand is mutilated. The head

has jewelled Kirīṭa, necklaces, Yajñopavīta, beautiful kaṭibandhas and the underwear is shown with beautiful creases, in the prabhāvalī flying vidyādharas are holding garlands. In the centre of the Prabhāvalī is the Kīrtimukha. It is of early mediaeval period.

Another prastara sthānakamūrti of Vishṇu from Bhit Bhagawanpur, district Madhubani is more beautifully carved than the above. It is a four armed figure. The chakra is in the back right while Gadā in the left. The front right hand is in the abhaya pose while śankha in the left. The figure has a beautifully jewelled makuṭa, vanamālā, yajñopavīta, necklaces and anklets. The waist is thin with decorated Kaṭibandhas. The sculpture is standing on the double petalled lotus. The two female figures represent Śrī and Pushṭi holding a lotus and vīṇā respectively. Rishis with beards and other devotees are carved below the above lady figures. The flying gandharvas with garlands are shown in the Prabhāvalī. It is of *C.* 12th Cen , A.D.

A black stone sthānakamūrti of Visnṇu is lying at the Village Andhrā Ṭhāri, district Madhubani. Hands are mutilated. The figure is standing on the double petalled lotus Yajñopavīta, Kaṭibandhas, jaṭāmakuṭa, necklaces are shown but not very artistically. Two lady figures representing Śrī and Pushṭi holding full blown lotuses are shown. The left side lady figure is also holding Vīṇā. The workmanship is very poor. It is of very late mediaeval period.

ŚAKTI

Chāmuṇḍā :

Chāmuṇḍā is one of the seven mātṛkās (Mother goddesses). According to *Varāha pūrāṇā* Caāmuṇḍā represents *paiśunya* i.e. tale bearing. It is said that the seven *Mātrikās* caught all drops of blood as they fell in the battle between Śiva and Andhakāsura, In the āgamas, it is a said that Chāmuṇḍā should be sculptured as a terrific woman and she should be seated generally on padmāsana. (pl. IX, Fig. 14).

A terrafic figure of Chāmuṇḍā has been found from the Bhagwatisthāna, Koilakha, district Madhubani. She has a very emaciated body. It has pendulous breasts with eight arms (ashṭabhujā). The back right and left hand is upraised. In the second right hand she has paraśu whereas in the left, she is holding a *muṇḍa* with its hair. In the third right hand she has a ḍamaru whereas she is touching her cheeks with the left. In the front right hand she has a bowl (Kapāla) whereas she is keeping her front left hand on her thigh. Ribs and bones have been shown to imagine her ferociousness. The belly of the sculpture is thin and apparently empty. She wears on her head the digit of the Moon even as Śiva does. She wears in her elongated ears Kuṇḍalas made of conchshell (Śankha-patra or Kuṇḍalas). In the *Vishṇudharmottara Purāṇa*, it is said that her seat is the dead body of a human being. Here in this figure the deity is seated in a *ardhaparyaṅ-kāsana* mudrā and so her right leg is kept on the head of the Preta lying below her. It is of late mediaeval period.

Māheśvarī (?) :

Another saptamātrikā sculpture collected from Mithila is the four armed mother goddess. It is from village Chaugamā, district Darbhanga. The figure is sitting in the *ardhaparyaṅka* (the left leg is tucked upon the seat while the right one dangles down along it) style with her baby in her left lap. In the back right hand, she has a *khaḍga* and in the left *ḍhāla* (sheild). In place of showing vāhana of Maheśvara, as usual the sculptor has shown her own Vāhana (siṁha). It is of late mediaeval period.

Tārā :

In the Buddhist pantheon, the Goddess Tārā is the common name applied to a large number of feminine deities. The *Sādhanamālā* or the *Sādhanasamuchchaya* is a collection of more than three hundred Sādhanas. In this collection Ekajaṭā. Janguli, Parmeśvarī, Mahāchīnatārā and others are known as Tārā. She is generally a Mahayāna Buddhist goddess and might have borrowed from the Buddhism and so in Hindu Tantras, she is a great object of veneration.

A beautiful sculpture of Tārā is lying at Mangaraunī, district Madhubani. She is Khadirvāhinī Tārā according to the Sādhanamālā. This goddess is also known as Śyāma-Tārā because of her green colour. The goddess is seated in the ardhaparyaṅka style (i.e. the left leg is tucked upon the seat while the right one dangles down along it). The image of Amoghasiddhi is shown on her tiara. She is in the varada pose and the utpala in the left hand. The goddess is flanked by two females viz. Aśokokāntā and Ekjaṭā on the right and left sides. A stūpa on the right Prabhāvalī is also depicted. There might have been something on the left Prabhāvalī which is damaged. The goddess is wearing large kuṇḍalas with beaded necklaces.

The following *dhyāna* of the goddess is given in the *Sādhanamālā* :

> ' *Haritam Amoghasiddhi mukutim Varadotpaladhārī-*
> *dakshiṇāvāmakarim Aśoka Kāntā-Marichchya Ekjaṭā-Vyagradakshiṇā-*
> *vamdigbhagam divyakumārimdhyatvā—Khadiravaṇi Tārāsādhanam* '.

It will not be out of place to state that Mithila is famous for Tantricism. The sculpture is of the early mediaeval period.

Mahishāsuramarddanī :

A beautiful stone sculpture of the Goddess Mahishāsuramarddanī is carved on a pillor kept in the Chandradhari Museum, Darbhanga. She is wearing on her head a jaṭā-makuṭa. The goddess is ashṭabhujā. She has high breasts and a thin waist and her body has three bends and so of the tribhaṇga variety. In her right hands, she carries Khaḍga, bāṇa, pāsa, while in the left shield, Dhanus and aṅkuśa. Her front right and left hands are damaged but hanging downwards. Below is the headless trunk of the buffalo bodied asura from whose neck his human form is emerged. He is carrying a sword in his right hand, but the left is not clear. The goddess is keeping her right leg on the buffalo. The figure is carved on a flower vase which has been treated as the āsana of the figure. It is of late mediaeval period. Another figure of Mahishāsuramarddini is

illustrated in this book. It has been found at Girijāsthāna, Phulahara. It is of mediaeval period.

ŚAIVA

Introductory :

Śaivism is the oldest and widely spread cult in India. Several sculptures of Śiva and Śiva-Pārvatī have been observed in Mithila. There are a number of temples in which linga is worshipped. Besides a few Mahādeva sculptures are also available.

Mahādeva ;

A prastara sthānakamūrti of Mahādeva of which only head and torso is lying at Kapileśvarasthāna, district Madhubani. It is a very beautiful and artistic icon of Mahādeva. Trinetra is shown very artistically. Hand are mutilated. Drapery is shown by incision. Jaṭāmukuṭa, elongated ear with Kuṇḍalas, necklaces and Yajñopavīta are artistically depicted. The face is smiling. The drapery of face of the icon is very artistic. Hairs are curly. It is of mediaeval period.

Śiva-Pārvatī :

Four armed Śiva and Pārvatī stone sculpture is lying at Bhit Bhagwanpur, District Madhubani. In the back right hand he is holding a rosary while in the left Triśūla. The front right hand is damaged while with the left hand she is holding Pārvatī who is sitting on her left. The right left of the deity is hanging and resting on a double petalled lotus below it is Nandī and Bhriṅgī. The god is wearing Jaṭāmukuṭa, necklace and Kaṭibandha. Two female attendants with Chaurī are standing. Just in the bottom Śivagaṇas are carved. In the stelle flying Vidyādharas with garlands are shown artistically.

Śiva-Pārvatī :

A beautiful stone sculpture of Śiva-Pārvatī in *ardha-ālingana style* from Bhuvaneśvarīsthāna, Mangarauni, District Madhubani has been

found. This is one of the earliest sculptural representations of the god from Mithila. The four armed Śiva stands to front with a slight bend. His front left hand clasping Pārvātī and he is touching her cheek with the front right hand. In the other right hand is the rosary and in the left is the trident. Pārvatī is shown seated on the left thigh of her consort who is caressing her cheek with his front hand a bull and a lion are carved on the pedestal. Breasts and hips are very prominent. Bhringi is shown dancing in the middle of these two animals. Prabhāvalī is very beautifully decorated with two flying Vidyādhara figures with garlands in their hands. In the centre is the Kīrtimukha.

Another crude stone sculpture of Śiva–Pārvatī of very late mediaeval period is kept in the Bideśwarasthāna temple, district Madhubani. Pārvatī is keeping her right hand on the right shoulder of Śiva and her legs are kept on the pedestal. He is touching the cheek of Pārvatī.

Pārvati:

A four-armed *samapadsthānaka* stone sculpture of Pārvatī is lying at Girijāsthāna at Phulahar, district Muzaffarpur. The goddess is standing on the double petalled lotus. The goddess is wearing hāra, yajñopavīta mekhalā, bangles, armlets, earrings, and a very fine muslin slender waist, prominent breasts, and protruded belly with prominent naval. Her two back hands are raised and two front hands are in abhaya and Varada hasta. The deity is flanked by his two sons Gaṇeśa and Kārttikeya standing on double petalled lotus. A very artistic specimen of the mediaeval period sculpture. Animals are carved on the pedestal.

Mother Goddess:

It is an interesting semicircular panel lying at Village Mangarpaṭṭī, district Madhubani. The four armed goddess is sitting in padmāsana pose on the Kamala. In her right back hand is *aṅkuśa* while in left is *pāsa*. In the front right hand is *Bāṇa* while in the left is *Dhanusha*. The figure has elongated earlobes. In front of the goddess is lying a figure which may be identified with Śiva on the basis of the serpent hood and the jaṭā. On

the right of the goddess is a panchamukhī four armed standing figure. His āudhas are blurred. The female chaurī bearers are standing on both the sides with two other female attendents. Below the above panel there are five male sitting figures. From the right first figure is a bearded rishi in padmāsana with his head bent. Next is a four armed figure in padmāsana keeping his two front hands on her lap and the back two hands are raised holding something which is blurred. The fourth figure is similar to the above except, it is only two armed figure which is on his lap. The fourth figure is Chaturmukhi with four armed. The front arms are on his lap and two hands are raised having something in his hands which is also blurred. The fifth figure is only in padmāsana who may be a devotee. It may not be surprising that in these whole panel importance is given to Śakti; who is more powerful than Śiva. Mithila is a Śaktipīṭha and this panel is from the centre of Mithila where Śakti was given more importance than any other gods. It is of mediaeval period.

Rudra:

Rudra was the Vedic counterpart of Śiva. The association of Rudra with his dual nature of a terrific as well as pacific god. Rudra continued to be one of the principal names of Śiva in the epics and purāṇas. Pātañjali has deseribed Rudra as the God to whom animals are sacrified (*paśuna rudram yājate*).

Sculpture:

A prastara sthānaka and ferocious figure of Rudra was found at Bhairawa Ballia, District Darbhanga. The *prabhāvalī* is shown with a number of jwālās or protruding tongues of flames. The figure is dwarfish and in tribhaṅga. Trinetra, cannine teeth, beard which is shown by protruded beads and wearing several necklaces, and Yajñopavīta are very prominently shown. The arms of the icon are mutilated. The deity is pot bellied with prominent naval and a number of Kaṭibandhas are shown artistically. The figure is flanged by two miniature female figures.

BRAHMĀ

Introductory:

Brahmā is one of the most important deity of the *parivāra-devatās* of the first prakāra of a Vishṇu or Śiva temple.

Sculpture :

One headed *prastara āsanamūrti* of Brahmā is found at Bidesvarasthāna, district Madhubani. The deity is seated on a double petalled padmāsana. The right leg is hanging, which is also resting on a double petalled lotus. He is wearing a Yajñopavīta and has only two hands. He is carrying the akshamālā in his right hand, while the left hand in which he might have carried Kamaṇḍalu is mutilated or the left mutilated hand is resting upon the thigh (*Kaṭyavalambita hasta*). The deity has a big belly. As mentioned in the *Vishṇupurāṇa* the eyes of the deity are closed as in the attitude of *dhyāna* (meditation). He is having a pointed beard. On the left of the deity is a female figure, which may be the goddess Sāvitrī. On the right side, which is completely damaged, there might have been another female figure of Saraswatī. At the right corner of the base of the seat there are few figures, who may be devotees. The right leg of the deity which is on the double petalled lotus āsana is resting on an animal, probably Nandī. The deity is wearing an underwear garment of fine cloth whose folds and creases are beautifully arranged by the artist.

BUDDHISM

Introductory :

The most flourishing period of the Mithila school of sculpture ranges from ihe 10th century down to the settlement of the Muslims in Bihar. A large majority of the sculptures that have up till now been discovered in Mithila belong to the Hindu form of religion generally though Buddhist images are also likely to be extensively met as in some pockets of Mithila there were Buddhist centres during this period.

It has been seen that Gautama the last of the Seven Mortal Buddhas is widely represented both in sculptures and in paintings. His images date from a period exterior to the birth of Christ and the Indian sculptures never seem to have been tried of this one hackneyed subject. Innumerable images of Buddha in innumerable attitudes and expressions have been discovered in India.

Sculpture:

A figure of Buddha in Bhūmisparśa mudrā recently collected from Manpaura, District Madhubani is very interesting. The right hand is in Bhūmisparśamudrā while the left rests on the lap. The sculpture with legs interlocked is seated on a full blown double lotus placed on the Mass. To the right of the figure is Maitreya Bodhisattva who is wearing simple small jaṭāmukuṭa and carries the chowrie-jewel in the right hand and the Nāgakesara flower in the left. Similarly to the left is Lokeśwara carrying in his right hand the chowrie and stalk of a lotus in the left. The right foot of the figure is crossing over and in front of the left with the soles of both feet turned upwards.

Importance of the Inscription:

The sculpture has an incomplete inscription below Kamalāsana. It reads: '*Yena dharmo Devadatta Koeri*'. The inscription is very significant. Koeri is a caste, who earns their livlihood by growing vegetables. It appears that during the 11th-12th century A.D., one Devadatta, who was by caste Koeri constructed probably a temple of Lord Buddha on the bank of a tank of the Village Manpaura from where this inscribed image has been found. According to several Maithila scholars, Saptari Bhāṭa parganna, Buddhama (Buddhagrāma), Ratnapura, Brahmapura, Radhia and Maṭhia and other places were strongholds of Buddhism in Mithila. Bhāṭa Parganna is adjacent to Manpaura.

Another simple figure of Buddha in Bhūmisparśamudrā seated on Kamalāsana has been collected from Bidesvarasthāna, Madhubani district. The icon has stupas on both the sides and flanked by two figures probably

Padmapāṇi and Daṇḍapāni. The figure is in dhyānamudrā and seated on double petalled lotus. It appears to be of later mediaeval period.

RIVER GODDESSES

Gaṅgā and Yamunā:

Two stone figures of the river goddesses, Gaṅgā and Yamunā are lying carved in the door jambs of a ruined temple of Sūrya at Kamalāditya sthāna, Andhrā Ṭhārhī, District Madhubani (Plate X), represents Gaṅga, She is standing upon a makara while Yamunā is standing on a Kūrma.

The right hand of Gaṅgā is mutilated and while in the left, she is holding a pūrṇa Kalaśa or pot full of water. She is wearing necklaces and earlobes, keyūra and bracelets, bangles and wearing fine sārī. On the right of Gaṅgā is a male figure whose both hands are mutilated and is standing on the double petalled lotus. The figure has a pointed beard, and is wearing socks and boot. It may be the figure of Varuṇa. Near to the right leg there is a miniature figure which is not very clear. Right to the above figure there is another figure of a chaurī bearer lady. She is wearing yajñopavīta. chāmera is in her right hand, while śankhs in the left. She is wearing ornaments, sārī, bangles and kaṭisūtra.

Yamunā is having Purṇa Kumbha in her right hand. She is wearing bangles, yajñopavīta, anklets, armlets, necklaces and wearing Sarī drapery of which has been shown by several simple incised lines. The figure is in the *tribhaṅga* pose. Hips and other portions are artistically decorated. On the left of the figure there is another figure of a male whose right hand is in Varada pose. He is also wearing necklaces, ornaments, Yajñopavīta socks and boots, dhotī and other ornaments. All the above five figures are masterpieces of their time. It belongs to *C.* 11th century A.D. from an inscription found here. The text or the inscription may be seen at the end of the book.

MISCELLANEOUS

Architectural Members:

Various architectural members, specially pillars and door frames, lie scattered throughout the ancient sites of Mithila. It was usually the custom to fashion such member either in wood or in stone and the artists, especially those of the Karṇāṭa and the Oinivāra periods, spared no pains to cover up these with elaborate decorations. Stone specimens, because of their durability, are more commonly found and these members lying about here and there in shapeless ruins testify to the grandeur and grace of the edifices to which they once belonged. The commonest and simplest type of pillars is divided into three sections – the base, the shaft and the capital. Quite a large number of such pillars are found and a good number of them are preserved in the Chandradharī Museum, Darbhanga.

The next important architectural member executed in stone was the door frame of temples, consisting of a pair of upright jambs capped by a lintel. A number of such jambs and lintels have come down to us from different parts of Mithila but complete sets are comparatively rare and can only be seen in the immense door frames recovered from Bhit Bhagavanpur, Dist. Madhubani.

No complete picture of any temple has been found up till now where these sculptures are housed. There may be several reasons for it. However it has been tried to build a story of Maithila temple elsewhere. Below a beautiful carved stone piece of the doorjamb from Bhit Bhagwanpur is described and illustrated.

Doorjambs:

A beautiful carved stone piece of the doorjamb has been found at Bhit-Bhagwanpur, district Madhubani. The piece was fixed on a temple from where a number of sculptures have been discovered. The

carving can be divided into four rows. On each row, there are floral and geometric designs as well as several dancing and other figures.

In the first row, there is a dwarfish figure with his right leg raised. It is wearing a necklace. In the 2nd row from the top: A male figure playing on *mridaṅga*. His right leg is in the back and bent, wearing beautiful earlobes. Next figure is of a dancing girl. Her right hand is raised and resting on the head. The left is touching the right thigh. The right leg is slightly bent and the left leg is completely bent. The breasts are protruding too much. She is wearing an under-garment whose folds are clearly shown. The third figure is playing with *jhāli*. The fourth figure is a female standing figure. She is holding rosary in her right hand and the left is hanging downward. She is wearing a big earlobe in her ears. She is wearing a necklace and her breasts are very prominent. The third is full of floral and geometric designs except in the bottom there is a standing female figure. In her right hand she is holding rosary while in the left she is holding kamaṇḍalu or a pot. She is wearing yajñopavita, Kaṭibandhas, a sārī and necklace. Her hip is prominent, breasts are protruding and naval is prominently shown. In the fourth there is a female standing figure in the tribhanga pose looking a mirror. She is wearing anklets and legs are crosswise. Kaṭibandhas are shown by heads. Mirror is in the right hand while the left is resting on the head and she is wearing a sari. Such sculptures are very common in Orissan and Khajuraho temples. The second figure is of an amorous couple. The male is touching her breast while the lady is in a reclining pose. Below this figure a temple is shown with amalaka with four tires and an arch with two pillars. In it is a figure of some deity. The right hand of the figure is in the abhaya pose while the left is on the hip. The right leg is a firm while the left is bent. The figure is wearing a yajñopavīta, necklace, keyūra and an undergarment. In both the ears, he has earlobes. It is of 11th-12th century A.D.

Another piece of the doorway is similar to the one described above. Except an erotic figure which is shown here, other scenes are similar to the above piece. It is also broken.

Lintel:

It is the top portion of the *prastara* doorway lying in the village Bhit-Bhagwanpur, district Madhubani. In the centre is the Gajalakshmi and on the two corners the Gaṅgā and the Yamunā are shown whereas the whole lintel is divided into five rows. In the 1st row there are only floral and geometric designs. In the second row there are navagraha and the Gaṇapati in the extreme right of the lintel. In the third row there are again floral and geometric designs. In the side of the 2nd and 3rd rows there are two figures on both the sides. In the fourth row there are musicians in pairs. They are playing on *śahanyē* and other musical instruments. In the fifth row there are again floral and geometrical designs. It is of the same period as above.

Gorgyle:

A gorgyle with a profusely ornamented *makaramukhākriti* drain has been found while excavating a ruined temple at Chaugāmā, Bahera. It is of the late mediaeval period.

PART THREE

Social and Economic History

(*C.* A.D. 1097 to 1527)

PART THREE

Social and Economic History

CHAPTER X

Social Life: The People of Mithila

General Charecteristics of the People

THE province of Mithila, having been comparatively little affected by violent political, social and religious upheavals in the country and being much more conservative under the guidance of Brahmanical scholars, has preserved the ancient institutions of Varṇa and Āśrama almost in tact up to the present day.

The determining feature of the life of the people of Mithila has been that they are primarily agriculturists. The geographical situation of the province is such and the soil is so fertile that it yields profuse crops for the maintenance of her people without much trouble, even in absence of good monsoons. Throughout the year people remain busy generally arranging the cultivation of the land and growing various seasonal crops. Thus, ordinarily the people live a happy and contented life. Abundant food which they normally get from cultivation has to a certain extent made them easy-going, and they do not seem to have high ambitions for undertaking trade or business.

This may be also due to some other factors The main crop of the province is rice and so the people are mainly rice-eaters.

Wheat is neither generally liked by the people, nor is the soil fit to yield it in any appreciably large quantity. One of the chief results of rice-eating is that the people are lazy, though rice-eating probably gives a marked impetus to the cultivation of the intelligence. It may also be pointed out that the eastern wind blows here throughout the years. One of the common effects of this wind is that it makes people lazy.

This fact again, may be further substantiated by the fact that it is a land of Sanskrit scholars. Practically, in every village there is a large number of Pandits and these people are less ambitious, and may be called to a certain extent unenterprising in that sense. This has also influenced the habits of other classes of people of Miṭhila, so much so that the people are predominantly calm and peace loving though intelligent, unassuming, un-pursuing, the simple and even in path of learning and religion.

No doubt, some sanskrit scholars from Mithila have in the past gone to distant provinces and won laurels (obtained grants of land and money) by virtue of their merit and scholarship, and in recent centuries some people have also taken to lucrative trade of tobacco, sugar, rice, jute etc. But in the main the above characteristics have remained the general mark of the people here.

Village Community:

Whatever may be the social and religious status of the various castes and sub-castes in Mithila, it is a fact that there has never been any competition or clash among them. Merit and wisdom have been the sole criterion of respect and honour. Every village forms a community and can assemble to settle common social and communal problems in the form of "panchaiti", which constitutes representative exponents of all the four castes and also of the fifth class called chanḍālas mainly selected on the basis of merit and wisdom of the persons. This very fact, as the very term *Panchaiti* (Panchayatti, (meaning dependent upon the five classes, namely Brāhmaṇa, Kshatriya, Vaiśya Śūdra and Chaṇḍāla

(*panchamāstu-Chaṇḍālaḥ*) shows how the village people of India in general and of Mithila in particular, have lived together in great harmony helping on another for the welfare of the whole community. And then again, it has to be kept in mind that in order to develop an ideal society, no Varṇa can be ever eliminated or treated with contempt, all should be equally respected and everybody was required by all in time of need. So in spite of there being different classes, they lived in perfect harmony and accord.

Village Planning :

It will not be out of place here to point out that as the social life of Mithila has been mainly dominated by the Brahamanical scholars, everywhere care has been taken to give prepared location in the village planning to the various castes and sub-castes in every village. In other words, proper care has been taken to group these people in such a manner as there may be no discomfort to any particular group of people. Brāhmaṇas have been grouped in one place, while the Kshatriyas have been all put together in another locality. Such is also the case with other castes and sub-castes, under the various names of Bābhana ṭolā, Rājputa ṭolā, Rāḍa ṭolī or Solakana (the usual term for "touchable" Śūdras) ṭola, Goāra ṭolī, Chamāra ṭolī, Dusādha ṭolī etc. In fact, this was a kind of town or village planning for the general benefit of a village community with a view to maintain the hierachy in the status of the various people. It must be understood, however, that this produced any discord in the life of the community.

MAITHILA BRĀHMAṆAS

From the Vedas and other ancient records it is clear that originally there was only one class of Brāhmaṇas. There was no sub-division. The divisions and sub-divisions amongst the Brāhmaṇas might have begun as early as the separate divisions of the Vedas into Rigveda, Yajurveda, Sāmaveda, and Atharvaveda came into existence.

Thus, the first division amongst the Brāhmaṇas had made into four viz. Rigvedin, Yajurvedin, Sāmavedin, (Chhāndoga) and Atharvavedin

(Aṅgiras). Further division and sub-divisions might have been due to the śākhā-wise (vājasaneyin, Taittirīya, Kauthumīya etc.), *gotra*-wise and *parvara*-wise grouping.

The groupings again, might have been followed by further sub-divisions due to the geographical divisions of the country, mainly into the Northerners (Audīchya) and Southerners (Dākshiṇātya) Westerners (Prātīchya) and Easterners (Prāchya). Then again, they might have been further subdivided according to the localities where they lived Kānyakubja, Sarayuparin, Utkal, Maithila, Bangiya etc[1]. Next, in Mithila a further grouping

1. *The Skanda Purāṇa* divides the Brāhmaṇas into ten main groups—five Gauḍas *and* five Drāviḍas according to the provinces in which they live :

Draviḍāśchaiva Tailaṅgāḥ Karṇāta Madhyadeśagāḥ
Gurjarāśchaiva panchaite drāviḍāḥ pancha Kathyate
Sārasvatāḥ Kānyakubjāutkalā Maithilaśchaye
Gauḍāścha panchadhā chaiva daśaviprāḥ prakīstitāḥ

Sahvādri Khaṇḍa (Section of the *Skanda Purāṇa*) *Uttarārdha* x. 2-3 (ed. by Dr. Da Guha). Also refer to

Srishṭyārambhe Brāhmaṇasya jātirekā prakirtitāḥ
Karṇāṭakaścha Tailangadrāviḍā Mahārāshṭrakāḥ
Gurjaraśchetī panchaiva drāviḍā Vindhyadakshiṇe

Sārasvatāḥ Kānyakubjāgauḍa utkalamaithilāḥ
Panchagauḍā iti Khyāta vindhyottara nivāsinaḥ

On the basis of the above reference, some people are under the impression that the term 'Maithila' means a 'Maithila Brāhmaṇa' only. No doubt, the term 'Maithila' is founded in Madiaeval literature sometimes to indicate a scholar of Mithila, who was mostly a Brāhmaṇa. So people thought that the term Maithila was exclusively used for Brāhmaṇas alone. But commonly speaking and also historically this is not quite correct. The word "Maithila" and "Tirabhukta" are very often found quoted or referred to side by side with the term "Maithila" used for a Kshatriya ruler, for a Kāyastha Musician or Clerk and even for the persons of the so called untouchable class.

grew up associated with the differences in spriritual equipment, customs, Āchāra and Vyavahāra (Śrotriya, Pañjibaddha, Jayavāra etc.).

There are several main important groups of Brāhmaṇas in Mithila. Some originally belong to Mithila, while others have come to live in Mithila and have become domiciled in the province, such as Kānyakubjas, Sarayūparins, etc. and also Śākadvipins, Bhaṭṭa Brāhmaṇas etc. It is proposed to deal with them here briefly one after another.

We learn from traditions and certain other references found in ancient books, that the *Maithila Brāhmaṇas* were first divided into two main groups-one living on the Eastern bank of the river Kauśikī (also called Kośī) and the other on the southern. This is just in keeping with the term Tirabhukti (location on the Tīra-(bank) of a river) used for the province where Maithala lived. The tradition says that this division was mainly based on the high and the low status of the families, according to the status a family posessed in society on the basis of the purity of blood inherited from ancient Rishis. Those who lived on the Eastern bank belonged to the higher hierarhy of Brāhmaṇas, when looked from the point of view of purity of blood, merit and scholarship, while those who lived on the western bank were of lower grades.

The division of Brāhmaṇas as given in the above verses is clearly on the territorial basis and only confirms the view that there was never exclusively any concommitant relation between the words "Maithila" and "Maithila Brāhmaṇa". In popular usage as well in Mithila proper, the great public organisation of the Maithila Mahāsabhā has always included even the Kāyasthas with the Brāhmaṇas under the word "Maithila". It, however, seems to have overlooked the inclusion of other castes and sub-castes of Mithila for some social reasons. This is quite in agreement with the Vigraha of the word "Mithila" i.e., '*Mithilāyāmbhavaḥ Maithilaḥ*" — one who lives in Mithila. So the right view is to regard every person who lives within the geographical limits of Mithila or Tirabhukti, a "Maithila irrespective of caste, creed and language. Linguistically however, even the Māgadhanas may be called Maithila as Grierson and some of the modern linguists hold.

It is to be kept in mind that according to the Śāstras (vide *Yājñavalkya Smṛiti*) distinctions amongst the Brāhmaṇas was based mainly on both 'Janma' and 'Karma' so has also been said by Patañjali, the author of the *Yogasūtra*, in his *Vyākaraṇa Mahābhāshya "Tāpaḥ Śrutancha yagiścha-ityetad brāhmaṇa kārakam"*. As adherence to karma mixed with scholarly equipment differs from family to family and individual to individual, various groupings and sub-groupings came to be established in the two main divisions of Maithila Brāhmaṇas.

The most important factor in this has been the question of marriage. As the Maithilas have been known for their great scholarship from the days of Janaka and Yājñavalkya, they followed very rigidly the rules, laid down in the Smritis for marriage. It will, therefore not be out of place to refer to a few salient points in connection with the procedure of marriage observed here in Mithila. Jyotireśwara has enumerated following ceremonies connected with a wedding:

> Gotra melāpaka bhau, pūgayañjopavīta dāna nirvvahu, dvādaśaka navapañchaka, tritīyekādaśaka, chaturddaśaka, samasapttaka, prītishaḍshṭaka, ithi āṭhahūkā yonamadhya, uttama Yona nirvvahu......... tadantara gotra pravaraka anugati agnisandhā ne sadakshina Kanyādāna nirvvahu, tadanantara samārjjana, sechana, upalepana, ulleshana, i panchabhūsamskāra agnisthāpana kae āshya varhi.

Jyotireśvara says that *sana's geḍuli*, śaṁkha and sona were necessary for the sindūradāna ceremony. Vidyapati has referred to the spreading of Lāvā (fried rice) and *sīndura* (red vermillion) (*cf. lāvā vitharala belika phūla, Kesara Kusum Karu sindūradāna*) also '*vedidela lāvā chhinḍiyāya*'. Vidyāpati in his songs have described every marriage detail from beginning to end As soon as a bariyātī comes, the *parichhana* ceremony takes place (cf. *nagara nikaṭa hara āela suni pāola parichhaya chalalimanāina*). Vidyapati in his book *Likhnāvalī* has prescribed a special form of invitation on the occassion of the marriage of a daughter. The present ceremony of dvirāgamana is referred to in *Vyavahārachandrikā*. Vachas-pati also refers to the custom of giving some presents to a newly married

bride at the time of bowing down to her father-in-law or mother-in-law or to other elders at the time of her first arrival from her *naihara*. This is a custom which is even present today in Mithila.

The Institution of Pañjīprabandha:

The Maithila Brāhmaṇas believe that marriage sohuld take place between pairs by which the purity of blood is not at all disturbed. As the entire structure of society is based on the proper union of the two sexes, so every effort has been made here in India to frame such rules for marriage as have been found by the direct experiences of the ancient rishis to be conducive to the welfare of people for the achievement of their highest aim in life. All the law-givers (smritikāras) of India and subsequently, the Nibandhakāras (digest writers) have, therefore, emphasised these rules which directly help the preservation of the purity of blood, as is clear from the following texts:

1. Udvaheta dwijo bhāryā savarṇām......(Manu. III 4)
2. Asapiṇḍā cha yā māturasagotrā cha yā pituḥ
   Sā praśastā dvijātinīdāra karmaṇām maithune. (Ibid. III 5)
3. Hīnakriyam nīshapurusham nishachhando romaśirṣaam
   Kshayyāmayāmayā vyapasmāri śichapikushṭhi Kulāni cha. (Ibid. III 7)
4. Asapiṇḍām (*ya. Sm. I 52*), asamānārthagotrayām (Ibid. I. 53)
5. Panchamāt saptamadūrddhvam mātritaḥ pitrinastathā. (Ibid. I 53)

In these texts the law-givers have enumerated all such cases and relationships which should be excluded from marriage in order that the purity of blood of both the families may be preserved.

All these rules of a disciplinary life have been very carefully observed in India, for all these centuries. But due to the various political changes in the country, from time to time, the social and religious outlook of people have also been very much affected. But somehow or the other the conditions in Mithila remained unaffected and here the inhabitants could easily and rigidly follow the entire

code of laws laid down by the ancient rishis even up to the present day.

'Kulinism' is only a phase to realise the above mentioned aim of life. By preserving odd and pure 'Kulas' (family relations) through proper marriages, the purity of biood can be maintained. Efforts have been made from time to time to bring fresh life into the practice, so that the torch of light may ever remain burning. All the traditions and history of an individual are preserved in the status of a family. or of a village, so a great importance is laid on the society and the family to which a man or a woman originally belongs and so also to his or her later associations and relations.

Kulinism led to excessive orthodoxy and empty formalism. The Brāhmaṇas, the dominant class had their own classification on the basis of *Gotras, Śākhās* and *Pravaras*. The main caste had virtually branched out into sub-castes. People of different Gotras and Pravars claiming descent from some distant Rishi or sage ancestor became endogameres sects. Of course, there was no bar to marriage merely on the ground of residence in differnet territories. The second wife of Chaitanyadeva was a Maithila lady but there is no record of inter marriage between the Māgadhanas and the Maithila Brāhmaṇas.[2]

It needs no proof to show that society is a pure mirror of the true character of the people living in that village. So whenever one wants to have a correct all round information of any man or woman, he must first of all ask for the village to which he or she originally belongs. This is what is called in Mithila '*Mūlagrāma*' the original home village of a particular Brāhmaṇa or family. The next point which would throw more light on the true character of a person's family is his place of later abode what is called in Mithila, '*dīha*' or '*derā*'. Before the Pañjīprabandha, there were very clear

[2]. *Bihar Through the Ages* p. 425.

distinctions of Śākhās in a few important individual Kulas. In the words of Shri Ramanatha Jha.[3]

> Kahin Kahin ina bhedon ko dikhāne ke liye navīna nivāsa sthāna ke nāma ko mūla ka nāma ke sātha viśeshaṇa rūpa men joḍa diya gayā yathā Mangarauni-māṇḍara aur Gadh-māṇḍara, chandaula-pālī, Balāinī-pāli ādi. Kahin Kahin śākhā ko prithak mūla hī māna liyā gayā, yathā ghosaula aur Budhavāla eka hi kula ki do śākhāyen hain Baherā hi aur Śankovā dono Pāli mūla kī śākhāyen hain. Śākhā vibhājana mūlon ke sātha gāma ke nāma ko joḍanā—ise ḍerā bhi kahate hain. Pañjī-prabandha ke kuchha dinon ke bāda huā.

Even today Maithila Brahmanas while giving his introduction says the name of two villages e.g. *sodara puriaye raiyyāna.* Professor Jha has rightly observed that :

> Inmen jo pahala viśeshaṇa rūpa hai vaha hai mūla, Vaha bhi gāma hī kā nāma hai. Parantu usa gāma ka nāma hai jahan usa kuea ke bījī purusha kā vāsa thā ya jahan una kula kā prācīnatama nivāsa sthāna jñāta thā.

The second name is that of the village or 'derā' or 'śākhā' where the Bījīpurusha of that particular śākhā lived. There are certain vaṁśas whose *mūla* and *grāma* are the same.

Hence the Maithilas 'mūla-grāma' means *mūla* and *grāma* and not *mūlakagrāma.*

Thus we find that originally every Brāhmaṇa is the descendant of some rishi and that rishi is the gotra rishi of that Brāhmaṇa. Every gotra has three or five *pravaras.* e.g. a Brāhmaṇa of Śāṇḍilya gotra will have Asita, Devala and Śāṇḍilya pravara. This pravara is

3. Shri Ramanatha Jha: *Maithila Brāhmana kī Pañjī*-p. 36 ff.

named after some rishi. All these give introduction of an individuals *vaṁśa*. In the same way this mūla and grāma, Professor Ramanatha Jha rightly observes that

> "Sākhā vibhājana kā prayojana thā parichaya ko spashṭa Karanā, pahachānane ke yogya banānā."

The first step that is taken for the negotiation of a marriage is to know about their gotra and subsequently all about the *Mūlagrāma* and the *dīha* of the boy and girl, which is something like the consideration of their *gotra* and *pravara*. The principle is the same in both the cases. Thus the early progeny of Vatsa Rishi, for instance, lived, it is said, in a place in Mithila, called *'Karmahe'* which became the *Mūla* or *Mūlagrāma* (the original home) as it is generally called, of all the members of the particular branch of Vatsa gotra (family). Subsequently, they gradually spread out and settled in other places, like Naruāra, Majhaure and Taraunī. The descendants of the rishi Vatsa residing in these places are mutually distinguished accordingly, as *Karmahe naruāra Karmahe Majhaurē, Karmahe Taraunī* etc. These later places are called *dīhas* and *derās* (families).

Gradual growth of the families with their individual characteristics continued for several centuries till the time of Karṇāṭa King Mahārāja Harisiṁhadeva, whose attention was drawn to these classifications of society and consequently, it was found necessary to organise the families properly with the help of royal patronage based on Karma and scholarly equipment.

It is just possible that the incident of Pandit Harinātha Upādhyāya and his wife might have lent a support to the permanent organization of a new Institution of having regular geneological records of the families of Mithila in order that matrimonial relations may necessarily and without much trouble may not take place within the prohibited degrees of relationship. Accordingly, it is said, the king called a meeting of prominent persons of different families of Mithila for con-

siderating the means and ways to preserve the purity of blood of the various families by laying down certain definite procedure in such a way that marriages may not be ever held within the prohibited degrees. Every care, however, was taken to maintain high standards in the performance of meritorious deeds along with the ethical laws, such as, good *āchāra*, *vinaya* and the acquirement of high scholarship by every individual member of the society which in fact, was the basis of the Pañjī Institution. This Institution probably came into existence in Śāke 1232 (1310 A.D.) by a proclamation in a large Assembly (‘*Śāke Śri Harisiṁghadevanripataḥ bhūpārka tulave janeḥ. Tasmādunnyitedvi devija-ganaiḥ pañjīprabandhandhaḥ kritāḥ*’).

Among these groupings on the basis of common social and intellectual characteristic people came to recognise and link certain groups together, so as to form bigger groups having nearby the same qualities and status which were called as ‘chaugolās’ (group of common status) The result was that an individual belonging to any one of the group of a ‘chaugolā’ could marry within that very group without doing any harm to his own status in society. If anyone, however, married in a family belonging to any lower ‘chaugolā’, he lost his social status and fell down to a lower status. It is, perhaps there that certain families though originally belonging to Śrotriya group have now eventually become Pañjībaddha or a mere Jayabāras. Maithila society, however, does not deny the possibility of raising the status of lower family to a higher one after having matrimonial alliances with families of higher status in course of time. This flexibility is perhaps in accordance with what Yājñavalkya has said, but now rarely followed in pratice.

From traditional and genealogical records (called Pañjī) preserved, it seems that the result of the conference called by Mahārāja Harisiṁghdeva was that the Maithila Brāhmaṇas were grouped into three broader divisions, viz. Śrotriyas, Yogyas and Jayavāra, exclusively based on Janma, Karma and Jñāna.[4] Those who were rigidly devoted to the performance of their Nitya Kāmya and Naimittika duties and acquired knowledge by the study of the Śāstras

and was born in a pure family of Brāhmaṇas were called Śrotriyas. The Yogyas (capable) were families which were not full fledged Śrotriyas but capable of becoming śrotriyas on the basis of their attainment; they were described as 'yogya' (capable). Besides, there were other people who might have originally belonged to the higher families but had fallen down to such a low status that they could not be given the status of being 'capables'. But however, it was the earnest desire of all the people that every Brāhmaṇa and other castes and sub-castes in Mithila must be registered and they were called 'Pañjībaddha'. But there were other of common class who also liked to be grouped into a group so as to be saved from entering into matrimonial alliances within prohibited degrees of relationships i.e. *'Pitritaḥ saptamīm tyaktvāḥ panchamīm bhajet'* etc.) no matter whatever their status in the present order of society was. So it was found necessary that those families also should be classed into a separate group, and their records should also be kept separately. These people whose number was not small were called 'Jayabāra' meaning common people of the society. These four main groups were further divided and sub-divided into several sections on the ground of their matrimonial alliances and social family status.

There is every probability of its being true, considering the facts that Mahārāja Harisiṁhadeva did not rule long to complete all this work immediately and that social institutions like these grew in course of time

[4]. *cf.*

Janmanā Brāhmaṇo jñeyaḥ saṁskārād dvija uchyate.
Vidyayā yāti vipratvam tribhiḥ śrotriya uchyate

It will be not out of place to state Pt. Sri Ramanātha Jha's views:

Logon men jo pravāda phailā hai ki pañji-prabandha men Mahārāja Harisiṃhadeva ne Brāhmaṇon ko tīna
śreṇī men vibhājita Keradiyā-śrotriya' yogya aur Jayabāra aur prasaṅga ki manamānī ghaṭanāyen sabhī nirādhāra hain.

—*Pañji-Vyavasthā p.* 27

only Besides Maharaja Harisimhadeva has already left Mithila 3 years earl er to this prabandhana.

A matrimonal relation in Mithila even in the present day cannot be made, if the bridegroom are of the same gotra (sagotra). Not only this, if they are of the same pravara even then it connot materialise. Vatsa and Savarṇa gotras have the same pravaras. Hence they cannot have matrimonial alliances. A girl and boy can have the *adhikāra* for marriage when the paternal side of the bride has no relations within the sixth generation and from the maternal side upto the 5th generation. This is known as "*Solaha Kula*".

These 16 ancestors are :–

1. Bride's father's grandfather's grandfather.
   Kanyāka pitāka pitāmahaka pitāmaha
2. Bride's father's grandfather's maternal grandfather.
   Kanyāka pitāka pitāmahaka mātāmaha
3. Bride's father's grandmother's grandfather.
   Kanyāka pitāka pitāmahīka pitāmaha
4. Bride's father's grandmother's maternal grandfather.
   Kanyāka pitāka pitāmahīka matāmaha
5. Bride's father's maternal grandfather's grandfather
   Kanyāka pitāka mātāmahaka pitāmaha
6. Bride's father's maternal grandfather's maternal grandfather.
   Kanyāka pitākā mātāmahaka mātāmaha
7. Bride's father's maternal grandmother's grandfather.
   Kanyāku pitāka mātāmahīka pitāmaha
8. Bride's father's maternal grandmother's maternal grandfather.
   Kanyaka pitāka mātāmahīka mātāmaha

9. Bride's mother's grandfather's grandfather.
Kanyāka mātāka pitāmahaka pitāmaha

10. Bride's mother's grandfathers' maternal grandfather.
Kanyāka mātāka pitamahaka matāmaha

11. Bride's mother's grandfather's maternal grandfather.
Kanyāka mātāka piṭāmahīka pitāmaha

12. Bride's mother's grandmother's maternal grandfather.
Kanyāka mātāka pitāmahīka mātāmaha

13. Bride's mother's maternal grandfather's grandfather.
Kanyāka mātāka mātāmahaka pitāmaha

14. Bride's mother's maternal grandfather's maternal grandfather.
Kanyāka mātāka mātāmahaka mātāmaha

15. Bride's mother's maternal grandmother's grandfather.
Kanyāka mātāka mātāmahīka pitāmaha

16. Bride's mother's maternal grandmother's maternal grandfather.
Kanyāka mātāka mātāmahīka mātāmaha

Besides the girl should not be *mātrisapiṇḍa* and the girl should not be the child of *Kaṭhamāma* (step mothers' brother).

The original groups of social status and family of individual attainment were based mainly on good works (including Āchāra, Vinaya, Vidyā etc.). Each such group, however, gradually seems to have developed hydergamous tendencies when the good work came to be practically limited to purity of blood relations. The natural result was that the olden flexibility of determining social status on the basis of 'good works' (Karmaṇā)[5] gave

5. There are a number of examples to prove that this institution has been flexible in the past. Jayabāras could become Śrotriyas or Yogyas-the only difference being that instead of giving to the new 'recruit' an existing Pāñji name, another was made current after the name of the person or of the village elect to indicate that after all the originals were not Yogya etc. in the beginning as in the case of Dhakajarī, Piṇḍaruchha, Mahādeva Jha, Śrikanta Jha, Kokaḍi etc. (*Moda* XXXII 38 p. 12 ff.)

way to that on the rigid basis of birth alone (Janmanā). Among the Śrotriyas alone, it is found even today, that the flexibility continue mostly because for about three or four centuries one of its important family alone has been ruling over Mithila and has been regarded as the head of the Maithila society.

Even now a 'Yogya' or 'Pañjibaddha' or Jayabāra can obtain, or fall down from, his Śrotriyattva on certain conditions. We are told that 'Rudrapatijha' — pāñji of the first Śrotriya class was originally a Jayabāra. Also compare Kamalanārāyaṇa Pathaka Pāñji (vide *MODA* XXXII 38, 12, XXVII 4, p. 24), or similar other Pāñjis yearly raised to Śrotriya class[6]. But in general, the non-Śrotriya classes follow a rigid rule in this matter. It has come to be considered respectable to marry in One's own or in a higher class, otherwise, one loses his Pāñjināmā and gets the pāñjināma and status of the lower one. A succession of marriages into higher classes and performance of other good works can, it is theoritically said even now, raise the status of an individual or a family in a society; indeed it was on this belief that the well-to-do Brahmaṇas of Baheḍī, Kurson, Lohā, Panichobha, Yajuāḍa, Kaṭaka, Motiā, Khadahra, Dharma pura, Baḍagāma, Bangāma Mahisi, Chainpur, etc. tried to have connections with the upper classess-collectively and vaguely called Bhalamānusha.[7]

6. Most of the present Pāñjis of some families date only 100 to 150 years. *cf. Moda* 161.

7. This indeed led to the evil practice by which a Bhalamānusha or Kulinas were called allured to marry a number of non- Bhalamānusha girl for monetary and other material benefits : they came to to be called 'Bikauas' (Vendors) contemptuously. They were never very popular, at present they have practically ceased to exist though it is related that at one time they used to contract as many as thirty or forty marriages. The girls thus marriod (Bikri) mostly remained with their parents (called commonly Kanyādana-parents) and some of them had sometime either to wait un-married because their 'vyāpaka' parents would not find easily good 'Vara' bridegroom or to remain single for the most part of their married life. The 'bikaua' bridegrooms were mostly poor and therefore they could not afford to keep all their wives with them. The parents also were so eager to establish with the persons of higher status in society that the former even agreed to carry their daughters to the home Village of the bridgroom and

(Foot Note No. 7 continued)

perform the marriage. This is now practically disapproved. It represented the degenerated stage of the high conception of the original custom. However, some traces of this attached to the high status of 'Pānji' names, were visible in the practice of settling between themselves (the two contracting parties) about the extent of the distinction, respect or reverence due from one class to the other class (in terms of rupees). One higher in grade was supposed to recover from the other who is of the lower grade Rs. 500/-; 700/- etc. (though the amount was not paid in the earlier stage) not paid but was merely formal declaration of status. (The concept of Arsha marriage of Ancient India has also contributed its share in determing the payments by the Vara party in certain cases). (*JBORS* III, iv, December, 1917, pp 515--2). In recent years, however, the amount (called 'Vyabastha' and generally decided on the advice of Panjikāras, (since an attempt was made in 1929 to standardize this hierachy of social status, there is now generally not much chance of difference in this, but other differences of in this but other undesirable, considerations creep up now) who could state the exact value of the Pāñjis in the then society has not only come to be actually paid but instead of special and religious) distincition, considerations of Wealth and education of material character decide the amount of payment. The risk lies in that the evil custom of dowry which was not seen so long in its worst character in Mithila may take the place of the commendable consideration of pure religious and scholarly character in determing family status. It is here that the institutions is decaying particularly. The 'Kulina' or 'Bhalamānusha' polygamy is now out of date and non-existant (*cf.* the recent novel 'Bhalamānusha' by Sri Yogananda Jha).

The degenerate state of Maithila 'Kulinism' seems to have found its prototype in the Bengal 'Kulinism'. That the system was adopted from Mithila is true ; (vide-Girindra Nath Dutt quoted by Risley in *People of India* (p.215), the system of Kulinism was borrrowed some centuries ago by the Brahmaṇas of Bengal'). The Bengal Kulinism developed more evils than original and a full account of it may be found in Appendix to Risley's *People of India* and Girindra Nath Dutt's book. It will be a really fruitful enquiry to determine the exact date when Bengal took this institution from Mithila and the relation of the Maithila Kulinism' with that some 'Kulapañjikā' texts of Benga- (*History of Bengal* vol. I pp. 623 ff) go by the name of some avowedly Maithila Smriti authorities on marriage, such as Harimishra and Vachaspatimishra; (2) that earliest Kulaji texts cannot go before the latter half of the 15th century A.D. – the genuineness of many ancient author's texts (e.g. Harimishra's)

But some of them rose in social estimation (and were celled 'Vyāpakas')[8]. Yet mostly their pañjī names were not improved : this has of late coupled with several other factors tended to induce even them to give up all efforts to raise themselves. This is not a healthy procedure, for the new flexible

(Foot Note No. 7 continued)

are doubted (vide *History of Bengal* Vol I pp. 624–5); (3) that the Assamese distinctions of Kayasthas were taken from Mithila; (4) that Maithila Kulina system goes as far back as King Nānyadeva (c. 1097 A.D.) according to certain calculations though the genealogical pañjis may have begun in King Harisimhdeva's time or to even to a much more earlier date and that the legendry' ascription of the origin of Bengal cannot go beyond c. 1158–1180 A.D. which are the dates of Vallala Sena (Tripathi : *History of Ancient India* pp. 365) (5) that Bengali scholars went to Mithila and brought things from there–all this and many other evidences lead one to confirm Shri Dutt's conclusion.

8. Of the growth of this division, the traditional stories which say that people were grouped according to the time of their attending the invitation of the king leaving their daily religious duties. Those who went earlier came to be regarded of low status as they did not devote full time to their devotion towards the performance of religious rites and gradually he who went last was considered to be very serious in his religious rights and so he was given the highest place in the society. This indicates perhaps in a legendry fashion some method by which the scholarly and religious distinction could be made possible. The Jayabāras originally belong to good fami'y called, 'Vamśas' instead of the Pañji names :

Satkulīnaprajanasya nijadharmāchyuta cha
yasya jakaramikavrittiḥ vāmśjaḥ sa cha kīrtitaḥ

and even got high place in genealogical lists e.g. *Kokaḍi*, *Dhārejhā* *Pinḍāruchha*, *Dhakajal*, etc. *Moda* 161.

character of this social hierarchy alone would have saved the decay and degeneration of this great Maithila Institution.[9]

9. Risley (*Tribes and Castes I* p. 158) following Colebrook, observes that fewer distinctions are recognised among the Maithila Brāhmaṇas than among any of the great divisions of Brāhmaṇas in India. This statement needs to be eluci-dated. It is true that the Maithilas have no endegamous divisions, but their exogamous groups are peculiary numerous and complex and they have a complete hyperagamous system. For the latter purpose the case into (four) groups .... Here, Nagar Brāhmaṇas are wrongly included among Maithila. A man if Śrotriya group may take a wife from the lower groups and is usually paid a considerable sum of money for doing so; but he loses in social estimation by match (but necessarily always, the Maharaja of Mithila, for example, has mostly in non-Śrotriya families) and the children of such unions though socially higher than the class from which their mothers came, are nevertheless not deemed to be even socially equal to the members of his father's class. The same rule applies to the other classes in descending order; each may take wives from the lower group. The principle of this rule is the same as that followed by Manu in laying down the matrimonial relations of the four original castes, and in its earliest form it seems to have gone to the full length of forbidding a woman of higher caste-group to marry a man of a lower group.

It is important however, to notice that in Mithila the rule is now much less strigngent and rigid than in Bengal. Although it is admitted to be quite proper for a girl to marry within her own group or in a higher group it is not absolutely obligatory for her to do so. Cases have occured in which a girl of a higher class marries a man of lower class in consideration of a subs-tantal-bride-price (Ārsha-vivāha) being paid to her parents. The comparative laxiety of a Mithila practice in this respect may be due partly to the character of the people, and partly to the fact that casts observances in this part of the country have never been laid down by a superior authority such as, Vallala Sena, (? Harisimhadeva; and of course later the control has been limited to Śrotriyas by the Maharajadhiraja but even there it is flexible). It has been settled by the people themselves at regular meetings held with that object. It is well-known that the leading members of the Maithila sub-caste with their Pandits, their genealogists and their marriage brothers, came together in many places in Tirhut for the purpose of settling disputed questions of caste, custom and of arranging marriages. A community, which have five (our) hyperganous classes and a double series of exogamous groups, one based on locallity and the other on mythical (? Bijīpursha) ancestry, and at the same time attaches

In this respect we may refer to the English aristocracy which is flexible and takes in even members of labour classes within its fold, on certain conditions with the artistocracy of other countries which are fast decaying unlike the English counterpart. The importance of getting the '*Asvajana-patra*' a sort of certificate, also called *Siddhānta*, from the genealogists (Pañjikāras) giving their verdict that the forbidden degrees of relationship is essential for setting the marriage and that it has been fully observed in the present case. It may be pointed out here that King Harisiṁhadeva who revived this practice had organised this for all the four castes of Mithila as they say but unfortunately, Brahamaṇas and Kāyasthas alone have preserved this Institution in the proper order even today.

The Pañji records are preserved in Manuscripts (originally written on palm leaves) containing entries of birth and marriages of every Maithila Brāhmaṇa family dating back to several hundred years. These Pañjikāras or hereditary geneologists go on regular annual tours registering the names

(Foot Note No. 9 continued)

great importance to purity of blood, may well find it necessary to take stock of its arrangements from time to time and to see whether the rules are being obeyed.

Among the (Bhalamānusha-gentleman(Maithila Brāhmaṇas of Bihar, as among the Kulinas of Bengal, the bride price familiar to students of early traditions has given place to the bride groom price, which hypergamy tends necessarily to develop. Polygamy, formerly characteristic of the Bengāl Kulīna, is practised in Bihar mainly in Mithila, in almost the same form by the Bikauā or the particular class of vendor of Bhalamānusha Kulīna (Maithila Brāhmaṇas who derive their name from the practice of squezing out as much wealth as possible from as many contracts of marriages with the girls of lower group, simply because of their belonging to the higher social group in status. It is also necessary to point out that wealthy families of lower status very gladly welcomed such contracts. These married girls generally lived all their life with their parents while the husbands used to visit the father-in-law's house from time to time. In fact, later on, there Bikauās being generally poor and too idle to do any active work to earn their livelihood passed their days in one or the other father-in-law's house.

of male children, from time to time, born in each Brāhmaṇa family during the year. Every family remains eager to get the names of all its members registered in order that the list of each family may be completed in the pañji, so that no trouble may ever arise in future at the time of marriage.

In order to facilitate their matrimonial alliances, it is necessary to take cansent of the Pañjikāras about the legality of the marriage but it is also essential to consult the relations of both the parties. Mithila being of a very wide area, the relations lived in far off places and could not easily be consulted, unless almost all of the relations of different branches of the family get an opportunity to meet together without such mutual consultation, all the aspects of matrimonial alliances could not be easily examined and finally decided, So that meet even today in different plcaes in different localities, places like Saurāṭha, Partāpur. etc. during the period prescribed for the marriage in accordance with the Śāstras At these places, called 'Sabhāgāchhīs', recognised Pañjikāras remain in duty to help the society and issue '*Asvajanapatras*' or '*Siddhāntapatras*' declaring that the two contracting parties do not fall within the prohibited degrees of matrimanial alliances.

Like other groups of Brāhmaṇas and other castes and sub-castes in country, Maithila Brāhmaṇas are also classed under different heads on the basis of their surnames. The surnames of Maithila Brāhmaṇas are unique and they tell a history of the people in their own way :

Āchārya—

'Upaniya ṭuyas Śishyām vadāmadhyāyāyād dvijaḥ
Sakalpam sarahsyam cha tāmachāryam prochakashate *Manu II. 140*

Pāthaka—(Veda *Dhvani*), one who is engaged in the recitation of the Veda.

Upādhyāya—(Jha) Preceptor (indicating the learned profession commonly taken up by Paṇḍits). Upādhyāya becomes *ojjhao* in Prākrita which again becomes *ojha* and *Jha* in Mithila from where it has also gone to Gujerat in about the 5th cen. B. C. when the Jain Bhikshus had to leave Vaiśālī and settle in Gujerat. Followers of Prabhākara or Jnuradi.

Miśra—Prabhākara Miśra, Mimāmsaka Matanuyāyī Murāri Miśra—the two well know Mimāmsakas indicating the progress of Mimāmsā studies in Mithila; or it is a honorific title given to one who is a scholar of great repute and culture as it is found in expressions like '*Aryamiśraḥ*' etc. in Sanskrit literature.

Kumara, Singha, Thakura—Ruling capacity--Zamindars. *Khan, Rai, Choudhary, Maṇdar* or *Maṇḍala*—title indicating the Muslim overlord of Mithila given recognition of their services or general ability in administration. *Goswāmi* or *Gosain*—Indicating that the particular family had achieved same Tantrika or Yogic Siddhis.

More than forty five years ago Dr. Bhandarkar noticed a similarity in the Kāyasthas of Bengal and the Brāhmaṇas of Bombay, Gujerat and Kathiawar. Mr. R. C. Chanda supported this view and subsequently, there appeared articles on this subject in the *Indian History Quarterly* 1930, p. 6 ff.) and the *Indian Antiquery* (1932 pp 41–55 and pp 61–73) The 1931 census of India discussed the question at length (Vol. V pt. I Report Chap. XII pages 471-2). Risley in his monumental work '*The people of India*' connected the Nagara Brāhmaṇas of Maldah district in Bihar/Bengal where one of the castes is called Bhatnagar. It has been established now (*Indian culture* Vol. I p. 509) that there is really no connection between Maithila Grihastha Brāhmaṇas and the Nāgara Brāhmaṇas(see also *Indian Antiquery 1932*, pp 41–55, 61–72). The Maithila Brāhmaṇas mainly live on their learning, cultivation, and Zamindarī. They are one of the most cultured people of India, known for their intelligence, scholarship and authorship.

The Bhūmihāras[10]

The Pachhimā Bābhans or Bhūmihāras are the next important class of native people in Mithila. They are great agriculturists and are generally well-to-do people. Many of them being petty zamindars like Rajputs, they are hard-workers and also task masters. They bear the surnamas of Mishra, Pāthaka, Singh, Thakur, Śarmā, Rai etc. From what we see of them it has been suggested that most likely Bhūmihāras might have descended from mixed Kshatriya and Brāhmaṇa origin-; though the Bhūmihāras claim to be true Brāhmaṇas. According to their own account, they differ from Brāhmaṇas in having given up the principal functions of priesthood viz, learning the Vedas, officiating as priests and receiving gifts. They, therefore, call themselves Bhūmihāra Brāhmaṇas, and contened that many of their religious ceremonies are the same as observed among the Brāhmaṇas, and that even at present Maithila Brāhmaṇa, who secede from their own community, are admitted among them on condition that they give up priestly occupations.[11] It may be observed, by the way, that Maithila cum-Brāhmaṇa-Bhūmihāras controversy was till recently very much in the air. Indeed at Muzaffarpur the two meet. There is no doubt, however, that in the common estimate of the Hindu public, the Bhūmihāras now constitute an entirely distinct sub-caste in U.P. and Bihar, more or less akin to the Thakur, Kshatriya or Rajputs.

The Mahābrāhmaṇas or Mahāpātras

They are also called Kanṭāhā Brāhmaṇas. They originally belong to a very special class of Brāhmaṇa and highly respected. So they were

10. *BAKSHI*: *Mithila Bhāshāmaya Itihasa*, p. 275 f.n. traces the name Bhūmihāras for Jimidara—The Danvava sub-caste of Bhūmihāra alone are recognised by Maithila Mahārāja. *Ibid* p. 268-76. The Bhumij tribe of aboriginies in Chhota Nagpur have come to call themselves as Bhūmihāras as following the Kshatriya or Rajput fold.

The *Darbhanga Distt. Gaz.* says their degradation for 'the status or Brāhamaṇa must be very ancient, and it probably dates back to the period of the downfall of Buddhism.'

11. cf. *Darbhanga Distt. Gaz.* p. 39.

called Mahābrāhmaṇa. But since their profession has been to act as priests for the Antyeshṭi Saṁskāra, commonly known as Śrāddha they have been looked upon as inauspicious. But in no way they are disregarded. They act as priests in Śrāddha and take part in the *dampati pujan* in Śrāddha and take the first food after the Śrāddha is complete and Brāhmaṇabhojana begins in order to show that the particular person or family has finished the Śrāddha rites and is now free from Aśaucha. Generally the mahāpātra is not invited to attend any other function in the society at any other time only because he is exclusively associated with the funeral rites and the Antyeshṭi rites.

Other Brāhmaṇas :

1) *Dasaunhi* or *Bhaṭṭa* Brāhmaṇas represent a class whose professsion is to go to rich persons and recite Virudāvalīs. They are something like the bards. They are welcomed everywhere.

2) The *Śākadvipins* are the best Vaidya class of Brāhmaṇas in Mithila. They were regarded originally the only worshippers of the sun. In the Purāṇas it is said that they came from the North. They are found mostly in Bihar particularly in Gaya District and also near about Samastipur and other places in the Darbhanga district. It is said that Śākadvipins were brought to Mithila proper by the Mahārājādhirāja of Darbhanga. After coming to Mithila proper, they adopted all the customs and language of Mithila. Here, they become Śākta. They have no Pāñji for marriage purposes, but depend upon certain calculations of relationship in order to avoid marrying within the prohibited degree of relation. They have been devoted to scholarship and have produced good books even in Sanskrit. Their surname is Upādyāya, Thakura, Mishra, etc.

The Kāyasthas :

There are two groups of Kāyasthas in Mithila—the Karṇa Kāyastha and the Pachhimā Kāyastha It is said that the former class of Kāyasthas owe their origin to Śrīdhara Kāyastha who came from Karṇaṭadeśa along with Mahārāja Nānyadeva (109·-1133 A D.) or even earlier under Nṛga Varman. They played a

prominent part in the social polity. They are treated with due respect in Mithila. They observe all the Samskāras. As they came from Karṇāṭa where also they were called "Karṇa". According to the *Prabandhachintāmaṇi*, the prime minister of Lakshmaṇasena, Umāpati was a Karaṇa (karṇa) Kāyastha. Vidyapati in his *purushaparīkshā* has given a detailed account of the karṇa kāyasthas. They did not enjoy good reputation. Vidyapati has mentioned in his books viz. *Likhanavalī, Kīrttilatā, Kīrttipatākā* and *Padāvalī* frequency. Amritkara, Amiyakara and others were important men of letters. Some of the important manuscripts were written by them. They were also known as *Thakkuras, Rauta, Datta, Choudhary, Dāsa, Mallick* and even *Majmuladāra.* They were adept in writing the official document and inscriptions. Srīdharadāsa composed the Anahrāṭhārhi inscription of Nānyadeva. They combined administrative duties with that of a scribe but regarded as Śūdra, so they do not put on Yajñopavīta and are not allowed to study or utter Vaidika mantras even when they came to Mithila by the orthodox people. They absorbed themselves in Mithila in every respect and became original inhabitants of Mithila. They put on the headress similar to that of the Maithila Brāhmaṇas, called *Pāga,* perhaps due to the fact that they lived all along wiih the Brāhmaṇa Rājās of Mithila as their accountants and also quite close to the Brāhmaṇa scholars of Mithila. They always look upon the Brāhmaṇas as belonging to the higher caste and pay respects accordingly. Their profession has been the work of Patwari or Accountant in the Raj or other rich families of Mithila. There have been some good scholars amongst them also. They are in every way an important class in Mithila next to Brāhmaṇas.

They are divided into tweive groups viz. Balaina, Balaila etc. They generally belong to the Kāśyapa gotra; and their surnamas (Lal, Das or only Das, Mallick. Dutt. Choudhary, Labha, Nidhi, Mayalimda, Deb, Rang etc.) determine their Mūlas which are 14 in number. The total number of succession among the Kāyasthas is 317 (see *Mithilā Darpaṇa,* part I).

The native Kāyasthas and Brāhmaṇas of Bengal and Assam have in many respect similarity with their counterpart in Mithila.

The Kshatriyas :

The system of Gotra was copied by other classes also. But the kshaṭriya ruling aristocracy where conversion into Rajputs had taken place long ago, attached much more importance to Kula or Vaṅśa or family than to Gotra. We note the formation of castes among the Rajputs as well. Many of them in Bihar, both in the north and south were immigrants and some of them were named after their original place of abode. Such were the Karṇaṭas of Mithila and the ujiainias of south Bihar. The *Varṇaratnākara* mentions Paramāras, Chauhānas, Kacchhavāhas, Candelas, Baisavara, Guhilas Bhatti and so on.

Others :

Jyotiriśvara Thakura has given us a list of *Mandajati*. They include Goāra, Dhāngara, Dhauri, Chai, Bind, Tambool, Chandala, Dhuniyariti, Tānti, Turika, Naṭa, Doma, Chamāra and so on. Among the forest tribes, he has mentioned the Kocha, Kirāta, Kolha, Bhila, Khasha, Savara, Pulinda, Chhairaṅga, Mlechchha, Goṅṭha, Voṭa, Neṭa, Danvāra etc. It is said that Vidyāpati and Queen Lakhimā took shelter after the disappearance of Śivasimha in the territory of Droṇavāra.

Goara (*cowherds*) :

They keep cows and buffalos. Their real profession is to deal with milk. They are regarded as the simpiest cla s of pe ple very innocent and are of best-intelligence is clear from a Maithili saying '*Jaon marda ho to Goara bujhāve*' meaning-one deserves to be called "Mard" a male in true sence, if he can make reason enter into the mind of a cowherd. They observe in some form or other a few samskāras only: Jātakarma, Muṇḍana Karṇavedha, Vivāha and Antyeshṭi. They worship all the gods of Hindus, but do not touch the idol except that of the Śiva. They have their family purohits from the Brāhmaṇas caste to help them in their religious functions. They are looked upon as a very pure type of God fearing people. Their surname is ordinarily *Raut*, but recently they have preferred to use *Jadava* as their surname. Vidyapati calls Krishna a *gopa* but his

attributes are significant when eve take into consideration this social attitute towards this caste.

Dusādha:

In sanskrit literature, this term has been used as *Dussādhya*, meaning to be controlled with great difficulty.[12] They are by profession employed for night watchman in Mithila. They believe that their God *salhesa* was also a night-watchman and thereby they became associated with thieves' Ultimately adopted the profession of thieves for themselves. They worship with great enthusiasm their God, called Salhesa.

Musahara (Rat-catcher):

The Musahara class well known for its devotion to mother earth as labourer of the soil. They will refuse to work if they have even a little of eatable articles in their home. They can work very hard in hot sun but are very much afraid to work in rainy weather. They eat rats with great delight. *Khatawe*-Likewise, there is a class of people whose main profession has been to carry palanquin. They also work hard in earth-digging. *Teli* (oil dealer), the *Kammāra* (dealer in wood work), *Lohara* (dealer in iron-work) *Hajāma* (barber), *Tamoli* (batel leaf seller) etc. are the other class castes in Mithila.

The lower social classes, harlots and even professional dancers, musicians, and actors were despised and were looked upon as degraded castes in the society. Jyotirīśvara has given a detailed description of the harlots or such women. He feels that Vasantasenā to be the best among the *veśyās*.

> (cf. nirllajja, āchārahina, nirgati nirāsrya... ...śarīrakai parishkāra kesakai, sammārjjana, alankāraka upanaya, dūtika gatāgata bhūjangaka ātāpa......śayyāka vinyāsa, tāmbulaka samchaya angarāgaka peshana .....arthaka grahana ... kritrima lajjā kapaṭatāruṇya, dhanārthe prema, lobhārthe vinaśa, karaṇe saubhāgya, nirmmuktla svāmisindūra).

12. *Āryya Saptaśati* of Govardhanāchārya, Verse 132 with Sachala Miśra's commentary.

He describes an old lady acting as go between thus: *'yadyapi, sūshāela sarovara aisana śarīra bhaya gelaika, tahudaśārekharīya ajjana śarīra nahāu'* Jyotirīśvara has given two sides of a woman in his book viz. *strīka charitra aisana durlakshya* and at the same he also says that *'strīka charitra aisana dāruna'* Shri R.K. Choudhary rightly says that "since the women had no economic and social freedom and security, their condition was pitiable and the prevalence of prostitution can be ascribed mainly to the economic reasons". It is said that Bhavasiṁha's two wives became *Satī* on the bank of river *Vāgmati*. Besides Lakhimā is also said to have become *Satī*. Thus we find that *Satī* was not unknown.

Muslims :

Vidyapati throws a flood of light on the relationship between Hindus and Muslims. It is said that king Śivasiṁha has granted lands to muslim saints and *Faquirs* (cf. *Ain-i-Tirhut* and the Bayaz of Mulla-Taqia). Mithila was an important centre of Sfisum. In *Purushaparīkshā*, Vidyapati has shown the tolerance of Hindu rulers towards the Muslims at the loyalties of Muslims towards taeir Hindu masters. Thus a large number of Perso-Arabic words have been absorbed in Maithili. There was a complete fusion between the two e g. *dalana, mahapā*, kabula, *Haveli*, adanā rikābi and titles like Khan, Bakshi, Choudhary, Mallik, Majumdar etc. Dāhā in Mirhila attracts both Hindus and Muslims. The rāgas like *Iman* and *Firdausi* invented by Amir Khusaru were adopted by the Maithila musicians and Lochana bears testimony to the tact.

'Dharmasya Nirṇayaḥ Kāryo Mithilāvyavahā-ratah.'

CHAPTER XI

Mithila school of Hindu Law

SECTION : 1

SOURCES OF HINDU LAW

THERE are three main sources of Hindu Law, Viz. (1) Śruti, i.e. that which is preserved orally (and not in writing) though tradition handed down from teacher to disciple, (2) smriti, i.e. that which is remembered, and lastly, (3) the customs, i.e. the tradition and practice prevalent amongst the cultured people, the *rīti* and *vyavahāra* found in particular locality or community since time immemorial. The *Gautamadharmasūtra* clearly says that the Vedas are the main root of righteousness and the tradition and practice of such righteous deeds by those cultured people who knows them. Yājñvalkya of Mithila also believe similarly. He says that Śruti, i.e. which was heard, smriti, i.e. which was remembered, sadāchāra, i.e. the righteous practices of good cultured people and such deed which brings satisfaction to oneself and such desires which are born of due deliberation. these are traditionally recognised as the main sources of Law. Great thinkers of the past having inner cognition watched very carefully the activities of the cultured (śishṭa) people of the locality and found them all conductive to good. So they recorded their mature direct experiences in form of digests which are known as Smritis today. There

are hundreds of such Smritis in our literature, but the following thirtysix smritikāras whose works alone are believed to be more reliable: Manu, Vishṇu, Yama, Daksha, Angiras, Atri, Brihaspati, Āpastamba, Vaśishṭha, Kātyāyana, Paraśara, Vyāsa, Śankhalikhita, Samvartta, Gautama, Śatatapa, Marita, Yājñvalkya, Prācetas, Devala, Lomasha, Jamdagni, Prājapati, Viśvamitra, Paithunasi. Pitāmaha Baudhāyana, Chhagaleya, Javali, Chyavana, Mārīchi, Kāśyapa, Narāda and Daksha. But the *Manusmriti* (c. 200 B.C.) and the *Yājñavalkyasmriti* (c. A.D. 100) are respected more than others. A number of commentaries have been written on the Yājñavalkya, amongst them the Mitākshara of Vijñaneśwara and Bālakrīḍā of Deveśwara and the commentaries of Mitra Mishra and the Balambhaṭṭi are the leading commentaries. Similarly on the Manu we have the commentaries of *Medhātithi* and *Kulluka* as widely followed.

Dharmaśāstra:

Mithila is internationally famous not only for philosophy but for Dharmaśāstra. A host of maithila scholars have written a number of books on Dharmaśāstra. These digest writers recognised *sadāchāra* as one of the authoritative sources of Dharma.[1] In all over India but particularly in Mithila traditional usage and customs were regarded as sources of *Dharma*. In different parts, there may be different customs which are responsible for divergent views, but none of them venture to revolt against the ultimate principles which have become permanent by ancient law. Jimūtavāhana and Raghunandana are recognised digest writers of Bengal whereas Lakshmīdhara, Chaṇḍeśvara and Vachaspati in Mithila. Similarly *Mayūkha* came to be recognised in Maharashtra whereas Kamalākara and Mitra Miśra in Madhyapradesha and *Raṇavīraratṇākara* in the Punjab. The ultimate aim of these digest writers was to save *varṇāśramadharma*. Misaru Miśra (c. 15th century A.D.) has dealt *vyavahārapadas*, nyāsa, *dāyavibhāga, strīdhana,* plaint reply, *riṇdāna* etc. in his monumental work *Vivādachandra*. This book is widey supposed to be an authoritative book on Hindu Law in Mithila.

1. Vidodharmamūlam. Tadvidām cha smritiśile.
—Gotamadharmasūtra I, 1-2.

Broadly speaking there are only two schools of Hindu Law in India, viz. Mitāksharā which is prevalent in whole of the Bharatavarsha for Inheritance except Bengal where the Dāyabhāga dealing with inheritance is predominating. It has to be kept in mind that in the modern Law Courts, authorities on Hindu Law are taken into confidence only as the laws of inheritance are concerned. But the authorities deal with the entire cultural side of Hindu life in those books. In Mitāksharā Hindu Law represents the orthodox school. For convenience sake even this Law is broadly sub-divided into four minor schools each is represented by several important works. These minor schools and their important works are:

1. Banaras—the main authoritative works are *Vira-Mitrodaya, Nirṇayasindhu*.

2. Mithila—*Vivādachintāmaṇi* of Vachasapati II, *Vivādaratnākara* of Chaṇḍeśwara and *Madanaparijata kalpataru* of Lakshmidhara and *Vtvādachandra* by Misaru Mishra, are the main works of this school

3. *Maharashtra or Bombay*—*Vyavahāramayūkha*, *Viramitrodaya* and *Nirṇayasindhu* are the main works of this school.
   (Western India)

4. *Drāviḍa or Madras*—There are a number of works in this school but main works are *Smritichandrikā*, *Parasarmadhaviya*, *Saraswativilāsa*, *Vyavahāranirṇaya*.

Mithila has made highly valuable substantial contribution of Hindu Law. Mithila has seen many prominent digest writers from the time of Yājñavalkya down to the modern time. Even at present, a number of Dharmśāstrins can be seen in Mithila discussing serious problems of Dharmaśāstra. It has established a school which is even till this day recognised in the courts of India.

This school has often followed almost the unquestioning authority of the *Vivādachintāmaṇi* and the *Vivādaratnākara* on Inheritance. How-

ever. it may be pointed out here that the Mithila School of Law is in many ways the Law of the Mitāksharā but in reality, the Laws governing the Mithila School depart from the Law of the Mitāksharā and follow independently such laws as have been found conductive to the good of people and have been adopted by the old cultured thinkers of the past. Beside, it will not be out of place to point out that neither 'incidental dictain any of these works, nor any solitary interpretation, nor statements in them founded on any ambiguous texts from the Smritis can control the plain meaning of any rules laid down in the Mitāksharā'.

Although as stated above there are a number of works on the dharmaśāstra, but the Maithila authorities have given the *Vivādachintāmaṇi,* the first place among the digests being a work of unquestioned authority by written Vachaspatimishra II of the 15th century, because of its critical and independent approach to the Vedic sūtra works. Vachaspati is the author of the *Vyavahārachintāmaṇi* also. This work deals with the entire ethical laws of India as followed up to date in Mithila. These dharmaśāstra works are not commentaries on any code, but there are independent digests and appear to be the parts of one and the same exposition on the subjects. Sometimes in the modern law courts besides the above works, the *Vivādachandra* by Misaru Mishra associated with the name of his patroness, Lakshmīdevī, *Smritisāra* by Śrikarāchārya, *Smritisāra* by Harinathopādhyāya and the *Dvaitapariśishṭa* of Keśavamiśra are also followed by Mithila cases on Law. The *Kalpataru* by Lakshmīdhara in seven volumes is also an important work which is often cited by the exponents of the Mithila School.

A brief history of the important and versatile digest writers of Mithila are given below before we deal with the important sections on Law in which they differ from other schools of Law.

[1] Śrutiḥ smritiḥ sadāchāraḥ svasya cha priyamātmanaḥ, Samyak sankalpajaḥ Kāmodharmamūlamidam smritam.

—Yājñvalkya smriti 1.7

Śrīdatta Upadhyāya:

One of the earliest Maithila nibandhakāras and the author of several scholarly works is Śridatta Upadhyaya. He wrote several works some of them are published. Most of his works deal with day to day duties of a common man.

Age:

In this books dealing with śrādha section, Śridatta has mentioned the name of *Kalpatarukāra*, Harihara and Halāyudha. From this it may be concluded that he must have flourished later than A.D. 1200. Besides, Chaṇḍeśwara has mentioned *Samayapradīpa* in his works, so he must have flourished earlier than Chaṇḍeśwara, i.e. before the first quarter of the fourteenth century. If Ganeshamishra mentioned in the Ācharādarśa can be identified with Ganeśwaramishra, the author of *Sugatisopāna* and uncle of Chaṇḍeśwara than Śridatta Upadhyaya might have flourished a little earlier than Chaṇḍeśwara and must have composed his works between the last quarter of 13th century and the early part of the first quarter of the 14th century A.D.

Works:

As stated earlier, he wrote several books but the most important and scholarly nibandhas of his is *Ācharādarśa*. This nibandhana is written for those who belongs to the Śukla Yajurveda (Vājasaneyins). It is a manual of the daily routine religious duties, such as āchamana, brushing the teeth, Prātaḥsnāna (early bath), sandhyā, japa, the five Mahayajñas-brahmayajña, oblations to pitara, daily worship of gods etc.

Another important nibandhas which he wrote for Sāmavedins is *lohhandogāhntka* on nitya–karma and *Śrāddhakalpa*. For Yajurvedins he wrote the Pitribhakti. Next important nibandha of his, *Samayspradīpa*, treats of the proper times for various vratas. This work is divided into three sections, viz. *Samayapartchcheda*, *Samugtsāra Krityaparichchheda* and lastly *Prakīrṇaka*. The first deals with the definition of vrata, nakta (to keep fast for the whole day and break it after the sun set) and the vratas

of Ganeśa and other common deities. In the second section vrata from Pratipadā to Amavasyā has been dealt with whereas in the last section vratas on Sankrānti are treated.

Chaṇḍeśvara:

Among the nibandhakāras of Mithila School of Law Chaṇḍeśvara is the most important and versatile personality. From the literary sources, we know that Chaṇḍeśwara Thakura has described himself as '*Mantrinamaryyaḥ Śrīman Chaṇḍeswaraḥ kriti*' in his *Rajanītiratnākara*. In the same book he has called himself as '*Śrī Chaṇḍeśvara Mantriṇaḥ*. From his books we know a great deal about his family and his personal history. The *Vivādaratnākara* says that he was a mantrin and was entrusted with the office of Minister for Peace and War (Śandhi-vigrahika).[3] Chaṇḍeśvara's genealogy can be built as follows from the Panji of Mithila.

- Vishnu Thakura (Vijipurusha)
  - Harāditya
    - Karmāditya
      - Devāditya (Śivāditya)
        - Vireśwara (Pangarika)
          - Chaṇḍeśvara
          - Govindatta (author of *Govindamānasollasa*)
        - Dhireśwara (Jayadatta)
          - Rāmdatta, Minister of Nrisimha
          - Gaṇapati
            - Vidyāpati Thakura
        - Gaṇeśwara
        - Jaṭeśwar
        - Hardatta
        - Lakshmidatta (Lakshmīśvara)
        - Subbadat
      - Bhavāditya (Rājavallabha)

3. Saprakriyamahāsāndhivigrahika Ṭhakkuramantrivaraśrīviseśvarātmaja saprakriya mahāsandhivigrahika Ṭhakkuraśrichaṇḍeśvara virachite.

The members of Chaṇḍeśwara's family were holding high and distinguished posts in the King's court. According to the *Sugatisopāna* Gaṇeśwara, uncle of Chaṇḍeśwara, presided over the council of the feudatory rulers of Mithila. Besides, in the '*Chhandogyamantroddhāra*' of Ramadatta, son of Gaṇeshwara, the latter is described as *Maharājādhirājasya mahāsāmantapālīno mahamattakesasya Śrigaṇesvarasunūna*'. Thus we may conclude that these ministers were feudal barons. Therefore, they were in a position to erect monuments and palaces. Devāditya, Vireśwara and Chaṇḍeśwara are noted in literature for their liberality.[4]

The famous poet laureate and scholar Vidyapati was a descendant in the third generation from Chaṇḍeśwara's uncle Dhireśwara. According to Vidyapati, Harisiṁhadeva who flourished about seventy years or so earlier was a contemporary of the Yadava King Ramadeva of Devagiri, modern Daultabad in the District of Aurangabad. Ramadeva was also a patron of a Hindu digest writer Hemādri, who was also his mantrin.

The *Vivādaratnākara* says that Chaṇḍeśwara weighed himself against gold on the banks of the river Bagmati in śāke 1236 (A.D. 1314) after conquering Nepal.[5]

In the second verse at the end of the *Dānaratnākara* Chaṇḍeśwara is said to have conquered the Muslims and got the kingdom.[6] It probably refers to the defeat of some Muslim emperor or general.

4. For the liberality of Devāditya Vireśvara and Chaṇḍeśvara see *krityaratnākara*, *krityachintāmaṇi* and *Purusha Parīksha* of Vidyapati:

5. Śrichaṇḍeśvaramantriṇā matimatānena prasannātmnā nepālākhilabhūmi
pālajayinā dharmendudugdhādhinā Vagvatyā saritastaṭe suradhunī
sāmyam dadhatyāḥ śuchau mārge māsi yathokta puṇyasamaye dattastulāpurushaḥ
rasaguṇa bhujachandraiḥ sammite śākavarshe sahasi dhavalapakshe
Vāgvatīsiṃdhutīre adita tulitamuchchairātmna svarṇarāśim
nidhirakhila guṇanāyuttamaḥ somanāthaḥ.

6. Magnā mlechchha mahārṇave vasumatī yenoddhritā līlayā

It apperas that the literary activities of Chaṇḍeśwara extended over about 50 years from 1314 and the *Rājanītiratnākara* was probably his last work composed at a very advanced stage. There is no doubt that latter Maithila and Bengali digest writers have been very much influenced by him and quote him in their nibandhas very frequently.

Works:

The most important nibandha written by Chaṇḍeśwara is *Smritiratnākara*. In the verse at the end of *Vivādaratnākara* it says that this work is divided into seven parts, viz. *Śrikritya-dāna-vyavāhāra-śuddhi-pūjā-vivāde-shu grihastha-kritye. Ratnākara dharmabhuvani bandhaha Kritastulapurushadeva sapta.* Out of these seven *Ratnākaras*, the *Vivādaratnākara* which deals with dāyabhāga (Inheritance) and other titles of Law (Vyavahārapadas) is the most important one. This work along with *Vivādachintāmaṇi* of Vachaspati II is regarded as authority in matter of Hindu Law. The other work, viz. *Vivādaratnākara* is a very scholarly and exhaustive nibandhas in one hundred taraṅgas. This nibandha deals with civil and criminal law. According to this nibandha there are 18 titles of Law, such as dāyabhāga (dealing with partition and inheritance), ṛnadāna (which deals with recovery of debts), and others. The other nibandha *Krityaratnākara* deals with dharma (righteous duties) in 22 taraṅgas whereas the *Grihastaratnākara* deals with the deities of a grihastha (householder) in 68 taraṅgas.

Chaṇḍeśwara's other work, the *Dānaratnākara* has dealt with the problem of gift, what may or may not be given as gift, mahādana, godāna, annadāna, pustakadāna etc. in 29 taraṅgas. His other work '*Śuddhiratnākara* deals with the removal of impurity due to janma and death, aśsucha, sapiṇḍa etc. in 34 taraṅgas. Most of his important nibandhas are now pubiished. However, their notices have been recorded by scholars in manuscript catalogues.

Besides compiling and writing a number of nibandhas, Chaṇḍeśvara wrote on the Rājanītiśāstra. The *Rājanitiratnākara* is a work of such

nature. It is said that he wrote this work after getting an *ajñapta*[7] from king Bhaveśa. The work is in 16 taraṅgas dealing with definition of a king, different grades of kings, the eighteen vices or calamities for kings, duties of a Pradvivaka, durga, rajakosha, shaḍaguṇa, abdication by kings, the eldest son's right to succeed etc, etc.

Harinatha Upadhyaya

Śmritisāra, an important digest on several topics of Dharmaśāstra has been compiled by Harinatha. Steps are being taken to get this unpublished book printed at an early date. He is styled in the colophons 'Mahamahopādhyāya'. There is an incomplete manuscript in the India Office dealing with the Vivāda portion only. It is dated Samvat 1614 (i.e. A.D. 1558). Another copy of the same manuscript was copied in La. Sam. 363 i.e. A.D. 1469/70. Śūlapani who is an authoritative Bengal writer on Dharmaśāstra quotes *Smritisāra* in his *Durgotsavaviveka*. Hence, it can be concluded *Smritisāra* was probably written before the last quarter of the fourteenth century. Chaṇḍeśwara now here refers to Harinātha in his voluminous works, so he might have been earlier than him.

Rudradhara:

From the literary sources it is found that Rudradhara was the son of Mahāmahopādhyaya Lakshmidhara and the youngest brother of Haladhara.

Age:

Rudradhara has mentioned *Ratnākara, Smritisāra*, Sridattopadhyaya and *Śrāddhaviveka* of Śūlapaṇi, in his works. Hence he must have flourished later than 1425 A.D. A Ms. of his *Vratapaddhati* has been found

7. Rājña Bhaveśenā ñapto Rājanīti nibandhakam. Tanoti mantrināmāryaḥ Śrīman Chaṇḍeśvaraḥ Kritī.

8. P.V. Kane in his '*History of Dharmaśāstra*' has given a chronological list of all these digests.

to be dated as La. Sam. 344, i.e. 1463 A.D. Besides, Vāchaspati and Govindānanda have quoted Rudradhara in their nibandhas. From the above it can be easily concluded that he might have flourished between A.D. 1425-1460.[9]

Works:

Rudradhara is a well known and reputed nibandhakāra. He has composed several digests. The *Śuddhiviveka* written in three *parichchheda* is his well-known work. In this book he has dealt with purification from impurity due to birth and death-*janma* and *mrityu*, the persons liable to undergo purifications, the meaning of the word *putra*, purification of the body and of various substances, purification of cooked food and water and women in their menses. Several editions of this work has appeared so far.

Śrāddhaviveka in four sections was also written by him. Definition of Śrāddha, various kind of Srāddhas, procedure at Srāddha, mantras that are recited, the proper time and place for Śraddhas, the Brāhmaṇas worthy to be invited at Śrāddha, the proper food etc. A different tradition on certain matters from that of the Pitribhakti or of the *Sugatisopāna* has been followed by Rudradhara.

In his work *Vratapaddhati*, *Rudradhara* follows the *Samayapradīpa*. He also composed a book entitled *Varshakritya* dealing with festivals and fasts to be observed during the course of a year.

Misarumiśra

In his *Vivādachandra*, Misarumiśra says that these nibandhas have been written by him under the orders of Mahadevi Lachhimā or Queen Lakhimā,[10] who was the queen of the great grandson of King Bhaveśa.

9. H. P. Sastri's *Catalogue of Palm Leaf and Paper Nepal Ms*, XIII, p. 73.

10. Śrimallakhimādevi tasya chandrasimhanripaterdayitasya nāmnā
Misarūmiśra dvārā rachayati Vivādachandramabhirāma
—Intro. verses in the Deccan College Ms.

He is mentioned in his *Vivādachandra* as '*abhudabhutaprati Mallagandho rāja Bhaveśaḥ kila sarvabhauma*'. King Bhaveśa was the grandfather of Darpanārāyaṇa and father of Harasiṁha, King of the Kāmeśwara Dynasty.

According to M. M. Chakravarty, there is an authentic date about Dhīrasiṁha, a son of King Darpanārāyana, viz. La. Sam. 321 (A.D. 1428) in Tirhut. It is said that a manuscript of Śrinivasa's *Setudarpaṇi* was copied in his reign.

Misaru has composed the two important nibandhas, viz, *Vīvāda-chandra* and *Padarthachandrikā*. The first work deals with *vyavahārapadas*, such as *riṇadāna*, nyāsa, *asvamivikraya*, *sambhūya-samutthāna*, *dāyavibhāga*, *strīdhana* and also the procedure of the plaint, reply, pramāṇas, witness etc. He has quoted Chaṇḍeśvara several times in his works. Sometimes he had agreed with his views but where he has not agreed with him, he has criticised him vehementally.

It will not be out of place to mention that the *Vivādachandra* is recognised as authority on Mithila Hindu Law in the modern courts as well. It is said in this book that the word 'Strīdhana' has to be applied to such woman's property as was technically so called (by the sages) and not to all *dhana* that comes to a strī.[11]

Vachaspatimishra II

There were several nibandhakāras big and small who have contributed something to the history of Mithila Dharmaśāstra. But Vachaspati-mishra II has contributed a lot to the Mithila School of Law and so he is the foremost amongst all the Nibandhakāras.

11. Śrichandasiṃhanripaterdayitā Lakshimā mahādevi. Rachayati Padārthachandram Misarūmiśropadeśena.

—Intro. verses in Mitra's Notices Vol. IX, p. 12; No. 901

Age: The life and the personal history of Vachaspati is practically shrouded in mystery. However, in one of his books, viz. *Śūdrāchāra*[12] *chintamaṇi* we get some information. Here he is stated as the parishad of Mahārājādhirāja Harinārāyana. Who was 'Harinārayana'? It has been seen earlier that Bhairavasiṁha of the Oiniwāra Dynasty has a Viruda of Harinārāyana. He flourished during *c*. A.D. 1475-89. His elder brother Dhīrasimha has also the same 'viruda' and he flourished *c*. A.D. 1440-75.

Ghose in his Hindu Law[13] says that Vachaspati composed the *Śrādda-chintāmaṇi* by order of Queen Jayā, widow of King Bhairavadeva[14] and mother of Purushottamadeva. We know that Harinārāyana (Bhairava) was ktlled by Nasarat shah, the Pathan King of Bengal. Hence M. M. Chakarvarty has rightly concluded that Vachaspati's activity lay between A.D. 1450-80. In his works, he has quoted Chaṇḍeśwara and Rudradhara, so he must have been later than about A.D. 1425. Vachaspati's works have been quoted by later nibandhakāra such as Govindānanda and Raghunandan. From this it may be easily concluded that he is certainly earlier than middle of the 16th century. Recently a manuscript of *Mahadānanirṇaya* has been traced in Nepal dated La. Sam. 392. The manuscript of the *Śuddhinirṇaya* was copied in Samvat 1416 which must in this particular case be taken equivalent to Šāke 1416, i.e. 1494/5 since Vachaspati could not have flourished about 1360. Hence Chakravarty's assignment of Vachaspati's literary activity is correct.

12. 'Stridhanam pāribhāshiKameva na sarvam'
Mahārājādhiraja śrīmaddharinārāyaṇakarishadā sakalapaṇḍitamaṇḍali śiromaṇinā śrivāchaspatimiśreṇa virachitaḥ

—Sūdrācharachintamaṇiḥ
Mitra's Notices Vol. VI, p. 22 ; No. 20

13. Vol. II, p. XIV

14. Vishṇodhyakttaḥ (1) Puramiva śambhoriva dehavāmārdham. Devīsanābhireshā jayati jayātmā mahādevī. Sribhairavendradharaṇipatidharmapatni Rajādhirājapurushottamdevamātā. Vachaspatim nikhilachandravidam niyujyadvaite ninirṇayavidhim Vidhistanoti

cf. Verses 5–7 of the *Dwaitanirṇaya*. Mitra Notices Vol. I, p. 149.

Works: Vachaspatimishra has compiled and originally written a lot of nibandhas on dharmaśāstra Some of these nibandhas are recognised in the modern court of Law as authorities and thus helps the court in deciding some of the crucial points of Hindu Law in Mithila. It will not be out of place to state that in Mithila Vachaspati is a very common name and our Vachaspati is quite different from Vachaspati, the philosopher of Mithila and author of *Bhāmati* on the Śankarabhāshya of the great Śankara and who flourished in the 9th century A.D. He is quite different from the Vachaspati who composed *Smritisangraha* in the first half of the 18th century, as this nibandhakāra Vachaspati flourished in the later half of the fifteenth century or so.

Our Vachaspati wrote a number of nibandhas with the titles of 'Chintāmaṇis' such as *āchārachintāmaṇi*, *āhnikachintāmaṇi*, *krityachintāmaṇi*, *tīrthachintāmaṇi*, *vyavahārachintāmaṇi*, *śrāddhachintāmaṇi* etc. etc. Similarly he wrote a number of nibandhas ending with *nirṇayas* such as *tithinirṇaya*, *mahādananirṇaya*, *dwaitanirṇaya* etc., etc. These '*Chintamaṇis*' mostly deal with daily rites, festivals that are observed on different days in the year, purpose, duties of śudra, etc. etc. whereas 'nirṇayas' discuss all the *tithis* and their rites when they are *kshaya*, offerings of manes, judicial proceedings and the taking of interest. various kinds of vratas like Ekādasi, Janmāsthami, marriage, upanayana, sixteen munificent gifts etc. etc.

Vachaspati appears to have either composed or contemplated writing seven works called *Mahārṇava* on Kritya, āchara, vivāda, vyavahāra, dāna, śuddhi, and pitriyajña. Of these *Kritya-mahārṇava* deals with festivals and fasts and proper times therefor.

Viśveśvarabhaṭṭa

The *Madana-pārijāta* compiled by Viśveśvarabhaṭṭa under the patronage of King Madanapāla is a nibandha on civil and religious duties. It is said that the work has been compiled after a careful study of *Hemādri*, *Kalpavriksha* (i.e. *Kalpataru*) *Smritichandrikā*, *Smrityarthasāra* and *Mitāksharā*. The *Madanapārijāta* is in nine chapters

dealing with various topics on dharmaśāstra in a very lucid and simple style. Out of these nine chapters there is one chapter on dāyabhāga (partition and inheritance). This chapter is treated as an authority in the Mithila School of Law. It is stated that this work has been compiled at the instigation of King Madanapāla a little before the 14th century. Madanapāla was the King of the Jath race and he ruled over Kashṭha on the bank of the river Yamunā. He has written a running and exhaustive commentary on the Mitāksharā known as *Subodhinī*. In two places in the *Madanapārijāta*[15], it is stated that the author has discussed this problem in his *Subodhinī*. Hence, there is no doubt that the *Madanapārijāta* was compiled by him. The important nibandhakāras of Mithila were indebted to the *Kritya kalpataru* of Lakshmīdhara. However Chaṇḍeśwara is indebted to the *Vishṇudharmottarapurāṇa*. Similarly the Bengalese nibandhakaras were equally indebted to the writers of Mithila. Raghunandana, the greatest Bengali digest writer has utilised the writings of Śridatta, Chaṇḍeśwara, Vidyapati, Rudradhara, Vāchaspati, Vardhamāna and others.

15. Yatha chāyameva kramastathāsmābhirūpapādito Vijñāneśvara ṭikāyām subodhinyām dāyabhāga prakarṇe

—*Madana Pārijāta* p. 654

Introductory

SETION : 2

SAILENT FEATURE OF MITHILA SCHOOL OF LAW

AS stated earlier, broadly speaking Mithila like the whole of India except Bengal practically follows the Yājñavalkya with Mitāksharā in Law. But there are certain Laws in which it has departed from the other school as it has its own peculiarity. In this section an attempt has been made to state the salient features of this Law as they are recognised in the modern Law courts.

On matters not covered by the smritis and dharmaśāstras, custom, i.e. usage supplements the law laid in them. Hence, it is said by Yājñavalkya that one should not practice that which though ordained by the smriti is condemned by the people[16]. Yājñavalkya has also stated that whatever the custom, law and usages should be observed and followed by the monarch, as before[17]. Hence, it is found that some of the usages as stated by our digest writers in Mithila have become recognised Laws.

The Mithila School of Law as recognised in the modern Civil Courts where they differ from the Mitāksharā are the marriage particularly 'gāndharva' form of marriage, adoption, inheritance etc. etc. So in this section the salient features of these differences are shown.

16. *Yaj*. I. 156
17. *Yaj*. I. 342/B

Marriage:

It is known that there are eight kinds of marriage but in the court only two kinds of marriages, viz. Brāhma and Ārsha are recognised. The gāndharva form of marriage which is also one of the eight kinds of marriage is not recognised in Mithila for Brāhmaṇas. The gāndharva form of marriage, i.e a mutual agreement coupled with the performance of the prescribed or customary marriage rites is certainly not obsolete even now.

Adoption:

Works on adoption: There are two nibandhas in the Hindu Law which deals on adoption. They are the *Dattaka Mīmāmsā* and the *Dattaka Chandrikā*. These works are recognised all over India but where they differ amongst themselves, the preference goes to the *Dattaka Mīmāmsā* in Mithila and Banaras whereas in Bengal the *Dattaka Chandrikā* is given preference.

The Muslim Law does not recognise adoption whereas throughout India *dattaka* is used. There are two recognised kinds of adoption, viz. the *dattaka* and the *kritrima*. The first is prevalent throughout in India whereas the latter is recognised only in Mithila and the adjoining districts.

There are twelve kinds of putras, viz. aurasa, dattaka, kritrima etc. etc. Out of these, the first three are recognised. What is the object of adoption? There are mainly two objects, viz. religious and secondly secular, i.e. to have an heir for perpetuating the adopter's name after his death. According to Hindu Law there are certain conditions by which an adoption can be valid.

In ancient India, the adopted or dattaka son was not much prevalent but it was known very much in the Vedic time. The legendary story of Sunahsepa is very well-known in the *Aitareya Brāhmaṇa* where Munirāja Ārti giving his only putra to Aurava has

been related. Baudāyana[18] and Manu[19] have given much importance and recognition to such adopted sons. They have placed first set of six sons who are both heirs and kinsmen and next only to the *surasa* and *kshetraja* sons.

If one of the several brothers had a son, according to the customs, such a son was considered to be the son of all the brothers. Hence, it is said 'if such a nephew would be the heir, the uncles have no power to adopt a son.' This view has been accepted in Mithila being represented by Chaṇḍeśvara and other commentators.

If we scrutinize our ancient culture of India, we find that after the Gupta Empire and mainly in the Muslim period adoption became more common, and frequently such cases were noticed. It may also be a fact that we have very little information of the Pre-Guptan social and cultural life. A time came when the Krita son, the '*apaviddhaputra*' '*svayamdatta–putra*' completely disappeared from the scence except the *Kritrimaputra* (son made) also called '*kartā-putra*' in Mithila where it is prevalent till this day.

All the Schools accept as an authority the view of Vaśishṭha that 'Nor let a woman give or accept a son unless with the assent of her husband'. The Mithila School has interpreted this to mean that the assent of the husband must be given at the time of adoption and hence, the widow cannot have a son in adoption, according to the Dattaka form at all. The other schools have also interpreted the above cited view of Vaśishṭha in different ways. Hence, in Mithila a widow cannot adopt a son at all, even if she has the express authority of her husband. Because, such authorities will be

18. *Baudhāyana* II. 2,3,31,32

19. *Manu*, IX. 159–50

Aurasaḥ kshetrajaśchaiva dattaḥ kritrima eva cha
Yuvotpannoapi viddhaścha dāyādā bāndhavāścha shaṭa
Kānīnascha sahodaścha kritaḥ paunarbhavastayā
Svayam dattaścha śaudraścha shaḍadāyāda bāndhavāḥ

—Gautama XXXIII, 32-3

valid only during the life time of her husband and not at the time of adoption when the husband is dead. According to other schools she can adopt, if she has a valid consent of her husband even prior to adoption. It will not be out of place to state that an adoption is made solely for the husband aud for his *pāralaukika* benefit, he is competant to effect it without his wife's assent, and not withstanding her dissent. Maithilas in Mithila are as religious minded as in the rest of India. So in Mithila the religious duty of a woman is not recognised and she is not competent to have a '*dattakaputra*'. This prohibition shows that in Mithila, the adoption is considered as a secular institution, though it may carry with it religious obligations on the part of the son adopted. Such females who have the authority of her husband or the assent of their *sapiḍnas* are not found to adopt a son to preform the Śrāddha's for her husband.

Adoption-kritrima:

The *Dattaka Mīmāmsā*[20] states that generally the Hindus recognise the Kritima sons of some one *kritrimaḥ śyāt svayam kritaḥ* who offer themselves to be the sons but the modern courts refuses to recognise any son except the legitimate son and the son given. The latter form includes the Kritrima which has become an obsolete in India, except in Mithila where it is the prevalent species.

Who is a Kritrima son? Manu[21] has described a Kritrima son as '*sadriśam tu prakuryādyam guṇadoshavichakshaṇam, putram putraguṇairyuktam sa vijñeyascha kritrimaḥ*'. i.e. a Kritrimaputra is he who has been adopted or considered as a son made by a person who takes him as his own son who is equal in class, endowed with filial virtues, acquained with (the) merit (of performing obsequies to his adoption) and with (the) merit (of performing obsequies to his adopter) and with (the) sin or (of omitting them). The Mitāksharā[22] clarified more and

20. *Datt. Mim*. II.65
21. IX. 169
22. I, XI, 17

states that 'being enticed by the show of money or land and being orphan without father or mother, for it they be living, he is subject to their control'. The distinction between the dattaka and Kritrima adoption are the following:

1. The consent of the adopted son is necessary to the validity of the Kritrima adoption. So if a minor has to be adopted, the parents' consent must be taken beforehand. The Kartāputra in Mithila is something like '*Kritrima*' and not '*dattaka*'.

2. The age and relationship of the adopted son is material but the caste is the most vital point. The adopter and the adopted son must be of the same caste.

3. For a Kritrima adoption, neither any written document nor any religious ceremonies are necessary.

4. A man can adopt a son for himself whereas his wife can also have a kritrima son for herself. On the same analogy a widow can have a a kritima son (putra) for herself. In this, it should be noted that neither a wife nor a widow can adopt any kritrimaputra for her husband even if he has given clear authority when he was alive or during his life time It is not necessary for a wife or widow to have the consent of her husband or any of her *sapiṇḍas* for adopting any kritrimaputra for herself She has got the perfect liberty to adopt anyone as her Kritrima putra

5. Even after being adopted as a Kritrima putra, the son does not lose his rights of inheritance to this natural family. It should be borne in mind that such a Kritrimaputra can inherit the right of his adopter only and not of any other *sapiṇḍas*.

Thus, we see that there is practically no restriction except as stated above. So in Mithila, a minor can be adopted as a Kritrima putra but the Mitakshara states that it is an orphan who can be adopted as the Kritrima putra. So we may conclude that it is essential that he should be adult. The

word Kartāputra is now-a-days generally refer to Kritrima adoption and really it is used for *dattakaputra.*

Results of such adoption:

A 'Kritrimaputra' as stated earlier does not lose his claim to his natural parents' family. He cannot adopt the surname of the adopter. He merely performs *antyeṣṭhikriyā* and takes the inheritance. It may not be out of place to mention that a 'Kartāputra' is liable to supersession by the subsequent birth of the *surasa.*

FAMILY RELATIONTS

Minority and guardianship:

According to the Hindu Law, a child become major at the age of sixteen. Most of the Sanskrit writers have said that at the beginning of the sixteenth year, the minority terminates but in Mithila and Banaras Schools of Hindu Law, it terminates at the end of the sixteen year.

Regarding the disposal of the self-acquired property by a father, the *Vivādachintāmaṇi* is relied upon by the *Mitaksharā* as restraining the dealing of the father with self-acquired property. But in an earlier Chapter, Vachaspati says that the unqualified rule, i.e. 'Self-acquired property can be given by its owner at his pleasure; which he repeats to a father, whether the direction, so far as it regards self acquired property, is anything more than a moral precept, is a point which has now been finally set at rest by a decision of the Privy Council in 1898.

Partition:

The nibandhakāras differ amongst themselves while considering the rights of a son born of a father in a family where *Mitaksharā* is regarded as the main source of Law, after a partition will be a coparcener with his father and he will acquire the father's property to the exclusion of his father's death. In Mithila, according to the *Vivādaratnākara*,[23] a son born

23. *Vivc. Ratn.* Chapter XIV 2; JHA: *Hindu Law in its sources II*, 348

after the partition between the father and his other sons, shall take the entire share of the father, after the death of his father. So long his father is alive he will have to live with his father or to get a share from his father's share, if he wants to live separately If after sometime the father wants to reunite with his divided sons, the after born son would be a coparcener with them, entitled to his share.

Reunion :

According to the *Mitāksharā*, 'reunion' is that which had been reunited again after separation. He, to whom such appertain, is a reunited parcener. This cannot happen with any person indifferently, but with a father, a brother or a paternal uncle. In Ram Narain Choudhury *vs* Pan Kuer, the Privy Council held that the text of *Mitaksharā* is clear and a reunion is valid only if it is with a father, brother or paternal uncle only. Hence, we find that the *Mitākshara* Law is possible between father and son, between brothers, between nephews and paternal uncle. In the Mithila School, the *Vivāda-Ratnākara* and the *Vivāda-Chintāmaṇi* follows the text of Brihaspati as illustrative and not as restrictive. According to this the reunion is possible only with any of the co-heirs who have separated. Hence, we find according to this text that the reunion is possible with any one, such as paternal uncle's son[24]. The *Vivādachintāmaṇi* gives more freedom and says that it can be even with a co-heir or even with a stranger after the partition of wealth.

Inheritance :

The *Vivādaratnākara* and the *Vivādachintāmaṇi* cite and follow the rule of propinquity as laid down by Manu, Āpastamba and Brihaspati and do not refer to religious effiiciency as an admissible test in derterming succession.

24. *Vivādaratnākara* XXXV, 12
Vivādachintāmaṇi 30

25. *Vivādaratnākara* XXXIV, 11, 16, 17
Vi. Chin p. 296

Strīdhana:

What is strīdhana? Etymologically 'Strī' means 'woman' and 'Dhana' property i.e. woman's property. The term first occurs amongst the Smritis in the *Dharmasūtra* of Gautama and literally means 'woman's property'. A question may be asked what is the difference between the 'strīdhana' and the property which is not strīdhana. The main difference between the above two kinds of properties is that 'Strīdhana of every description belonging to a woman passes on after her death to her heirs'. It is not so with regard to woman's property which is called Strīdhana. She is the absolute owner of her strīdhana, and which she may dispose of at her pleasure, if not in all cases during coverture, in all cases during her widowhood divided. Manu divided Strīdhana under six heads :—

(1) At the time of marriage, gifts are given to the girl before the nuptial fire by parents or relatives.

(2) Gifts given to the bride at the time of leaving her parent's house for her husband's place.

(3) Gifts made in token of love by husband or some other person.

(4) Gifts made by brother.

(5) Gifts made by mother.

(6) Gifts made by father at different time.

The *Vivādachintamaṇi*, which is the leading authority of the Mithila School, does not give any definition of strīdhana but it has enumerated 11 kinds of property :—

Amongst these six are those of Manu and defined by Kātyāyana as cited above. The other five kinds are gifts made on supersession, gifts subsequent, śulka, ornaments and lastly 'food and vesture' mentioned by Devala and interpreted to mean 'funds appropriated to a woman's support.'

According to the Mithila School, the share allotted to a woman on partition is not Strīdhana. The main reason for this is that it is not one of the eleven kinds of Strīdhana enumerated in the *Vivādachintāmaṇi.*

Succession to Strīdhana :

According to *Vivādachintāmaṇi,* the technical Strīdhana is only recognised property of a woman. It does not recognise non-technical Strīdhana. *Vivādadhintāmaṇi* concludes that 'in regard to the movable property given to her by her husband the rights of the women are absolute but not so over the immovable property.

This is the settled rule regarding the *Saudāyika* property (strīdhana) of woman '.

The *Vivādachandra*[26] says that 'the woman is free to do what she has got from her husband in token of love ; but not in regard to immovable property '.

What is meant is that. even the death of her husband,—the wife is not free to do what she likes with immovable property given to her by her husband. The word 'yathākāmam' connotes freedom to do what one likes. Thus the conclusion is that in regard to her *saudāyika* property, as also to the loving gifts apart from immovable property, the woman is free to do what she likes,—while in all other cases, even in the matter of her Strīdhana property, she is not so free. This view is based on *Smritichandrikā.*[27]

'The addition of the qualification 'given by the husband' implies that in regard to immovable property, other than that given by her husband, she is free to give it away '[28] what is meant is that in regard to the immovable property given by her husband, all that the woman is entitled to is to reside (in the house) and enjoy it, in other ways, not to sell it or give it away or dispose of it in any other way', In regard to

26. 22. 1–4.
27. *Dāyabhāga* p. 27' *Smrititattva* II, p. 184.
28. *Viramitrodaya,* p. 691.

immovable property given to her by her husband, the woman is not free to do what she likes.[29]

Vivādachintāmaṇi quotes Devala who says that property given for maintenance, ornaments, fee and gifts, – these should be *strīdhana*; the woman herself enjoys this, and her husband shall not be entitled to it, except in abnormal times of distress. Vachaspati agrees with this view and so the author of *Vivādaratnākara* supplies the same explanation as given in the *Vivādachintāmaṇi*. He further quotes the same authority and says that with the wife's consent, the said strīdhana may be used by the husband even in normal times. Vachaspati feels and agrees with Yājñavalkya that such which has been spent by her husband at the time of his or others illness or involved in other troubles should be repaid by the husband or others of their own accord.

Partition of Strīdhana

Vachaspati has quoted Manu (9.192 and 193) on this subject. Manu says: when the mother has died, all the uterine brothers and uterine sisters shall divide the mother's property equally.

mother – *strīdhana*
|
daughter
|
daughter-lovingly given proportionately

He says that of the sisters only the unmarried once receive equal shares for which Vāchaspati quotes Brihaspati. According to Brihaspati married one receives only an honorific present.

According to Manu all the *Yautaka* praperty of the mother is the portion of the unmarried daughter alone. Vāchaspati clarified *Yautaka* as 'what has been obtained from the father and other at the time of marriage,

29 *Vyavahāramayūkha* p. 155.

The *Yautaka* or *Yautuka* is usually means the exclusive property of a woman of which she alone is the sole owner.

If accidentally a woman dies without having any issue, all her strīdhana except Śulka devolves as under the *Mitaksharā*. It has been so held by the High Court of Calcutta in a case from Mithila, though in a subsequent case the same court gave effect to a text of Brihaspati, cited in the *Vivādaratnākara*. It states that if a woman, married in an approved form, dies without leaving any issue for her husband, her strīdhana does not pass on to the husband's heirs in order of blood relation as under the *Mitākshara* but to the three special heirs named in the said text in preference to any other of the husband's heirs, viz, the husband's sister's son, husband's brother's son and husband's younger brother. If the woman is married in such a form which is not recogniged by law and dies without having any issue, or mother or father, her Strīdhana does not go to her father's heirs in the order of blood relation to him as under the *Mitākshara* but it goes to her sister's son, or to her brother's son and to her son-in-law. But it is not clear from the text in what order they will take.

It is not true according to the *Vivādachintāmaṇi* when a mother succeeds to the property of her deceased son, the property goes after her death to her husband's heirs. It goes to her son's heir.

According to Manu the blood relation is applied by the *Mitākshara* in cases not provided for by the Smritis to determine the order of succession. The *Vivādachintāmaṇi* and the *Vivādaratnākara*[30] cite and follow the rule of blood relation laid down by Manu, Āpastamba and Brihaspati and do not refer to religious efficacy as and admissible text in determining succession. A widow takes only a limited interest in her husband's estate.

30. *Vivādaratnākara* XXXIV 11, 16, 17.

The superceded wife is entitled to *stridhana* to the extent of newly married wife or as much as would make their shares equal. In this connection Letter No. 62 of Vidyapati's *Likhanavalī* may be referred to.[31]

[31]. Letter No. 62: In......Nagara (town or city) four brothers named...... having differences over their property execute hereby a deed of partition (separation) *(nissambandhapatri)*. We hereby divide by casting dice *(akshapūrvakam)* the property inherited from our father and grandfather, the entire property general moveable and immovable, giving the eldest brother whatever is his special due (jyesṭhānśa) (the best share) and having out the nupital gifts of our wives and each of us takes his due share. Henceforth we shall have no connection what soever in matters of wealth and property. It was witnessed by so and so.

CHAPTER XII

Economic Life

Introductory

THERE are few evidences for construsting the economic condition of Mithila during the period dealt with in this book. Few secular and religious literatures are there which throw some light on the contemporary economic history of this part of the country. As in whole of India, so in Mithila also, the higher class was more interested in the six-fold duties, particularly *adhyayana* and *adhyāpana* enjoined on them, but the Vaiśyas and the inferior class were devoting themselves mainly to agriculture, which was the mainstay of the economy of Mithila. However Mithila was then essentially a rural and agricultural area with an almost stereotyped economy.

The most important literary evidence in this direction is found in the *Varṇaratnākara* by Jyotireśvara Thakura. It gives the kaleidoscopic view of life in Mithila. We get some descriptive picture of Maithila peasent life – the life of the common people. In this book Jyotireśvara has 'an occasional mention of Buddha and of the Buddhists, for Nepal with its Buddhist Newari rulers was a neighbouring state, and Buddhism was not yet dead or transformed into the current Hindu cults on the plains of eastern India', even during this period. This book

was written in a vernacular speech, with *tadbhava* or Prakritic forms of a great many of the Sanskrit words, renders its importence all the greater, as affording us a sure evidence of all or most of the items of the culture, material and intellectual, having become a part of the daily life of the people '. This book is a valuable work even for the students of the economic history as there is a paucity of material.

The contemporary nibandhakaras have spoken very highly for *Jalotsarga*. It is said that during the time of the Karṇāṭa and the Oiniwāra rulers of Mithila made provisions for supplying water to the general mass and the land. Nobles and Kings have excavated several wells, tanks etc. It was considered meritorious to make a gift of such things for irrigational purposes. Since flood was very common in Mithila even in anciant days, dams were made to protect fields and pastures. *cf. Sarovaraṇvarna* and *pokhara varṇa* in *Varṇaratnākara*.

Maithila Peasant life:

Even being a marshy land, it supplied food and fodder[1] alike. The chief crops grown in Mithila are rice (*chaule*), pulses, barley (*Yava*), wheat (*godhūma*) millets, peas, oilseeds (mustard oil) (masha taila), sugarcane and cotton. And also the twelve kinds of Vrihis were produced in this country such as — Yava, godhūma, nivāra (wild rice), charaṇa, devadhānya, kaṅgu, and syāmaka.[2]

Suitable arrangements were made for stocking the Vrīhis in winter. These various kinds of grains were used as *chuḍā* (flattened rice), *pharuhi*

1. *Lewari Khaḍhaka, Vengueria spinoso, V. R.* p 69.

2. *V. R* p. *43*. *Nivara* = triṇa dhānya. It is mentioned in the *Yajurveda* and the Āpastamba. *Darunivāra* and *Prasantikā* are two varities. *Charaṇa* (= *Chanaka* = *hoot balāma* = gram) setaria italica, Hindi *kongani* *Shmhitas* mention Priyangu *Panicum fumentaceum*, in Hindi same.

(fried rice), bhuja (parched grain), vīchī etc. were also not unknown in those days.

Spices which are grown in the land were onion and garlic (lasuna and pyaju), *Katoli* (*Kotha mircha*=coricander seed), anisees (*senyofs*), *mathi* (fenugreek), mangaraila (vangueria spinoso), manaicha, saruka (which is round in shape and eaten in the month of Karttika only); *bhenta* (which is grown in the ditches and pools in the rainy season) and poppy seeds (postā).

The fruits which were generally grown or known to the people were mangoes, date (Khajuri), karanja, coconut, oranges, melon, pomegranate, fig, lemon (currant) dakha, kakola (kankola = *śitalchīnī*) jāmun, jackfruit and many others. Banana trees were grown in almost every garden in Mithila. *Kadalī*, *Kanakakadalī*, *Kampura Kadalī*, *Rama-kadalī* were the varieties of plantain.

Sakara, madya, mashataila, mahasugandhi taila etc. were the principal manufactures probably based on agricultural produce. Sakara (sugar) was taken mainly with *dadhi* (curd). Hence it appears to be one of the principal articles of food.

Food and drink:

The main diet of the people was rice. Wheat was also used for very limited purpose. Their food was served in *thāri* (plates or dishes). Various kinds of milk preparations were taken by them and also different delicious sweets, such as *Khirisa*, Khadani, (khanika=cream of the buffalo milk), *Khandauti*, jhilia (=jhilli), *metīā* (motichura), phena, pheni (sewai), *amritkundi* (Imarti), *mugawa* (Mungawa), *matha* (= matari) along with saruari (puri or sohāri), etc. They took food on the ground which had been properly cleaned and besmeared with cowdung and water (ṭhañyo nipala). (Common people used to sit on a wooden seat (pīḍhī) whereas the servent on leaves (pāta) or a wooden board. People belonging to higher status in the hierarchy on an ornamented Vāḍha. Sometimes in drinking water camphor was also mixed on special occasions. Sweet

preparation of tila sesamum seed (tilavā) was also taken by the people. Milk was taken. Some of the she-buffaloes gave milk only once in a day. *Dānavākyavali* of Vidyāpati has given a long list of eatables viz. *Mudga*, masūra, kultha (kurthi), turri (rāhaḍi (?)), Chaṇaka, dhānya, rāhalī, sāṭhī, yava. tila, godhūma, kalāya etc. Vāchaspati mentions in his *krityachintāmaṇi* the names of following vegetables: ola, kemukam, vāstukam, sarshapam, kālaṁ, nimbaṁ, jayā, śaliñchi, thilmochikā, patola, śaulapham, gudūchi, bhanṭāki and sunishaṇṇaka. The cooking is described as *bhānasa* by Vidyāpati (*cf. bhānasa telaka jhānjhe*) Vāchaspati forbids one that *sema* should not be taken in Kārttika māsa. Dadhi with Chuḍā were a very common diet in Mithila from a very early period.[3] In the *Varṇa-ratnākara* we find such a reference of perfectly congealed curd and curd full of ghee. Curd was prepared out of milk boiled (*madhuren jvalen dudha autala*) with the *lavari khadaka* (*schalaola levāri schodaka jvālā*) fire with mild temperature.

The Nibandhakāras of Mithila has prescribed rules regarding the prohibition of food. Chaṇḍeśvara has classified the following kinds of food viz. *Uchchhishṭānna, aśuchisaṁsprishṭānna, aśuchidravyasaṁsprishṭānna Bhāvadushṭa, Kāladushṭa, perigrahānna, Aśauchaparigrahānna, aputrādyanna, Hastadānādikriyādushṭānha, svabhāvadushṭa* and *Jātidushṭa*. In his book *Likhanāvalī* Vidyāpati refers to the custom of eating *uchchhishṭa* bhojanam by the ploughman and Śudras.

Festival :

The 14th century Maithila Scholar Statesman and Sāndhi-Vigrahika Chaṇḍeswara Thakura has given a long list of festivals in his book *Krityo Ratnākara* which agrees largely with that furnished earlier by Laxmi Dhar, the Chief Minister of the Gahārwar, ruler Govind Chandra in his book *Kritya Kalpataru*. Chaṇḍeśwara might have dealt with all the festivals which were prevalent in the 13th and 14th Century in Mithila. He says that this cycle of festival might began with the month of Chaitra as the creation of this world took place on the first day of the bright half of the Chaitra and

3. (vide—Dr. U. Mishra-*Chūḍā-Dahī Mithilāka Prasiddha Bhojana. Batuka Special No.*, *April 1963.*

as such Brahmā, Maheśa and host of other deities are worshipped. A few important festivals are described here. In the month of Śrāwaṇ, Sarpa Bhavapanchamī Vratam was very important. This festival was held on Śukla Paksha Panchamī Tithi. People used to prepare paintings of serpents on door walls. In present day, it is similar to our Nāga Panchamī.

Madhu Śrāvaṇī which a married girl has to perform just after her marriage. On the third day of the Śrāwaṇa it may be Mangalagaurī Pūjā or Durga Vrata. In this festival Gaurī and Mahādeva are worshiped. Chaṇḍeśwara has mentioned about several Vratas and Dānas which were prevalent in those days.

In the Bhādrapada, on his eighth day of the Krishnapaksha the Janmāshthami festival was performed with huge pomp and splandour. Umā-Maheśwara Vrata, Vishnu-Śankara Vrata and Durgā Ashthami Vrata are some of the important festivals in the month of Bhādra. People were more interested in giving dānas. It is said that any one having male issue should preform the Śrāddha without *Piṇḍa* in Māgha Śrāddhas only. In the case of Māgha Tryodaśī Śrāddha, boiled rice offerings should be given by all. In the month of Aświn, *Jitiyā* or *Jimūtvahana Vrata Kathā* was very common with the ladies of Mithila. In the Pitra Paksha, Pārvana Śrāddha was done by all the competent persons. During the Devi Paksha, the *Durgā Pūja Utsava* is performed. People were intetested in the Tantricism. All Sorts of siddhas were being practised during this period. The *Durgā Saptśati Pāṭha*, Jayanti and Ishṭa Mantra were very common in the Brāhmaṇa families.

Karttika is supposed to be one of the auspicious month. Chaṇḍeśvara has quoted the *Devī Purāṇa* as *'Karttika grihaṇam āreshtam Gaṅgāyamunā-sangame'*. The *Devotthāna-Ekādaśiya* was a great festival.

The Deepavali festival is performed after worshiping the Laxmi/Kali. According to Chaṇḍeśvara it was to be observed as sukhasuptikā. People took part in gambling. In the month of Māgha importance was given

to Til. Māghī Saptamī was the most important festival. Several kinds of dānas just like Vastra Dāna, Tila Dāna etc. were being performed. Sarswatī Puja on the 5th day of the Śukla Paksha of this month was very important. Maha Śivarātri festival, Holikā were the other important festivals. From the *Krityaratnākara* we find that the sixth and seventh days of Chaitra Śukla Paksha were regarded important for the purpose of sun worship. Alberuni has mentioned about this function. Chaṇḍeśvara refers to a festival of *Jhallamallas* between the first and fourth days of the dark Chaitra. The followers of the Brahmanical religion in this month of chaitra made a serpent of grass and tied it to wood. On the third or fourth day, it was torn into number of pieces, kept and worshipped in every house secretly throughout the year. *Akshayatritiyā* in the month of vaisākha was a festival till this day. Śarkarāsaptamī was observed in honour of the sun, while on the same day an image of the Buddha was to be made and temples were to be decorated. It will not be out of place to mention here that just like Buddhism, the hold of Jainism was confined to a very narrow region. The Jains developed the system of *syādvāda* Vidyāpati has stated in *purushaparikshā* that though the followers of Buddha, other heretics and Vedas mutually agree, in the uproar of their wordy wars even clear headed intellectuals sometime go astray and at times, faith in austerity and righteousness is lost. The *Jyeshṭhapūrnimā* day was celebrated as *Vaṭasāvitri* day which according to Chaṇḍeśvara saved women from widowhood. *Rishipanchamī* was observed on the bright half of the Bhādra, Chaṇḍeśvara says that keeping awake at night on the *kojagarāpūrnimā* day is a Gauḍa custom. Chaṇḍeśvara has given more importance to the ekādaśi throughout the year. Thus we find that all the twelve monts in Mithila are definitely marked for one or the other types of festivals.

The Betal leaf Industry:

The Betai leaf industry was lighly developed. Alberuni found betal chewing to be a national habit. The practice of chewing betal leaves after meals presented in a small metal plate[4] along with Karppur

4. Sarāñi ka pāna dela, *V.R.* p. 70.

(camphor) was very common. The betel leaves which are collected in the month of Āsāḍha was supposed to be very good. The betel leaf was prepared by mixing lime made out of *muktā* (pearls), kankola (a kind of plant), sitalachīnī (cubed) brought from Sindhu, Elā (cadamond) of Śrihaṭṭa (sylhatta), nutmegs (Jatriphala was brought from Sinhala Ceylon), *mukha-mena* from Kānchī, Bhīmsena Karppura from Malaya and areca nuts (Sarasa pūga) from Lakhanawati (Lakhnauti), *Sahara* of Tirhut was also mixed with it.[5] Thus we find that there was a regular trade between Mithila and other parts of the country and even beyond from where these things were imported. Such preparation has also been mentioned in the Charaka. It will not be cut of place to mention that chewing betel-leaves with some spices after meals was very common during this period as it was believed that it added to the digestion. Vidyāpati in his *Likhamavalī* written at the court of Droṇwara King Purāditya, letter no. 41 mentions the betel house (parnaśālātaḥ). There was a high ranking chief officer in charge of betel. The ripe betel leaves were preferred by high ranking personalities in place of green ones. Bhimsena camphor and *varna sindur* (vermillion of special variety) were used.

Bedstead:

In the *Varṇa Ratnākaras*, an elaborate account of the hero's bedstead is given. It was 8 cubits long, 2½ cubits wide decorated with ivory stands, the long piece was made of emerald (*manikaka pāsi*) head and covered with golden planks, (*soraka pāta*) crystal poles (*sphaṭika daṇḍā*) and rubies dandiya, four rugs, five coverlets. *Varṇa Ratnākara* refers to thrones of wood and sandalwood stools. The palanquin was a common means of conveyance.

Coronation of the King:

From the time of the Brāhmaṇa period, rites were performed based on certain formulas for the royal installation. This practice was followed by every king, if not in toto, at least in principles with certain modifications in detail to suit the changed and changing circums-

5. Ref. *Samaraiccakha* p. 80

tances. So during this period in Mithila, the practice of observing the cornonation ceremony was followed. A vivid description of this ceremony can be gathered from the *Varṇa Ratnākara*.

In the later history of coronation ceremony only the Rājasūya was performed. This ceremony was comprised of three distinct parts viz., the preliminery sacrifices, the sprinkling or the anointing (*abhishechanīya*), and lastely post-anointing. Out of these, *abhishechanīya* ceremony is the most important. It has been seen in the earlier Chapters on political history that in Mithila monarchical system of Government was prevalent. This abhisheka rite was performed in Mithila as mentioned in the *Vārṇaratnākara* during this period in the following manner — The anointing ceremony can be easily divided into two parts, viz., sprinkling of water and the good wishes and blessings of officials and the public.

The procedure of the ceremony was the following:—The Kumāra or the King-designate was asked to sit on a throne. The wooden throne was adhered to for an abhisheka ceremony even when ivory or gold were in use. Water brought from five Tīrthas were used for the bath of the King-designate. After bath devāṅga clothes or royal paṭṭamvaras were put on. Besides, he was given auspicious investature (subhavadharaṇa) with a silken underwear (ānchara), chāmara and padma (lotus). Immediately four kinds of dhvanis viz, vedadhvani, śankhadhvani, maṅgaladhvani, and the investature dhvani were heard. He was anointed. He was given to hold the golden standard (kanakadaṇḍa). He was blessed probably by his officials and select gentry with (arvā–chaur) rice or barley (akshata), durvvā (grass), sarvāushadhi (particular kind of specific herbs) and was presented gold, white umbrella, white chāmara, white flower, mahākara (mahua or fragrant substance), āmrapallava. (tender leaves of mango tree) kadali (plantian), kumkum (saffron), tīrthajala, dadhi, madhu (honey), madirā (wine), ghrita, gomaya (cow–dung), gorochana (a yellow pigment vomitted by a cow, which is used in religious rites), lājādi(perchad rice etc.), payasa (rice cooked in milk with a little sugar to it), Śriphala (wood-apple), matsya (fish), vyañjana (vegetables), siṁhāsana (throne), Sriṅgāra (dressing articles), varaṅganā (beautiful lady), kapila (particular type of cow),

gajatuṅga (elephant), Kamalinī (a small lotus), mrinada (=mrinala, lotus stem), rājahansa (a male swan), vayāsa (a cow), chkravāka (the ruddy goose), mayūra (peacock). khanjana (a kind of bird), chakora (a kind of bird), panchagavya (i. e. dūdha, dahi, ghrita, gomūtra and gomaya), pauchāmita (mixture of dūdha, dahi, ghrita, chīnī and honey), pishtataka (gulala ?), panchāsama atarppana (staparna=māṅgalika lepa), alaṅkāra (ornaments), divyamvara (high class robe), pradīpakalasa, karkkola (karkkota, a kind of perfume), jātiphala (nutmeg), elā (small cadamond), lavaṅga (black clove) etc. With these auspicious materials he was blessed or anointed or for his satisfaction (santoshādi) maṅgala dravyas were given to him. After that the king's proclamation (añjā) was announced.

Administrative Organisation

While perusing the name and duties of the whole of administrative machinery of this period, one feels that there was a regular officials in helping the kings in all matters in discharging his duties as a sovereign and it was due to this that the Karṇāṭa and the Oinīwara dynasties furnished very well during this period. The monarch who used to sit on a throne must have well graded, different officials. The king has also divided his kingdom into maṇḍalas (i.e. divisions) and each maṇḍala was in charge of a *māṇḍalika* who can be compared with a modern commissioner. The other division of the kingdom was *pura*. It was in the charge of a 'purapati' who can be compared with the nagarapati of Kauṭilya.

The king-elect was called Kumāra. Sāmantas were the chiefs of the petty principalities who were in allegience to the king. All the Sāmantas have not the same status and rights. The chief amongst the Sāmantas can sit on the throne and can have chhatra and chāmara. They can also ride on the elephant.

The *Senāpati* was the commander or the chief of the army. It will be not out of place to mention here that the Lichchhavis use to elect the chief of the army and called him Senapati. There is no evidence which will throw light on the appointment of the Senapati during this period. But it appears that the election of this post was not in force. There was the

personal staff of the king who were called *sevakas* or *parichārakas*. The *aṅgapālas* were those who use to carry away the orders given by the king. The *Vaisikas* also appear to be the personal staff of the king, who look after the royal dresses. *Rājaputras* were the princesses of the king. The *Rajasishṭas* were high personalities who may be compared with modern ambassadors. It appears that in the court of the Maithila kings, the ambassadors or representatives of other countries were regularly attending. *Rajopajivikas* were such relatives of the king who were fully dependent on the kings. The *Vaulias* were such officials who look after minor princes or relatives of the king. The most important official of the royalty was the *Mantrī* who was the Home Minister. It is said according to the *Śukra Niti* that '*mantri tu nīti kauśalaḥ, panditodharmatatvavit*'. The *Dharmādhikāraṇi* was the Minister of Law. His duties have been defined in the *Śukranīti*[6] as follows: 'He, having considered what ancient and present laws are at present followed by the community, which of them are opposed to the community and jurisprudence, shall recommend to the king laws which secure happiness both here and hereafter.'

The *Sāndhi-vigrahika* was the Minister of Peace and war. During this period Chaṇḍeśvara was one of the most important and learned *Sāndhi-vigrahika*. The *Mahāmahattakas* were chief distinguished member of the royalty. There is only an earlier reference in the Buddhist literature *Mahāvastu* about the appointment of such officials. The *Yuvarāja* was the crown prince who use to help the king in important diplomatic matters. The *Nāyaka* was the military leader. During the Chandraguptamauraya's time, his salary was 12,000 paṇas. The *Pratibala* was also an official of the army. The *Kāraṇādhyaksha* was the Chief Inspector. His duties were to economise of the public money, arragements for the justice and to punish the rebellion. The *Śāntikaraṇikas* were those who were incharge

6. Vartamānścha prāchīnā dharmmāḥ ke lokasaṃśritāḥ.
Śāstreshu ke samudishṭāḥ virudhyante cha ke adhunā.
Lokaśāstra viruddhāḥ ke paṇḍitastāna vichintya cha.
Nrīpam sambodhayet taiścha paratreha sukhapradaiḥ

—*Śukranīti*, II, 99–100

of peace. The *Sthānantarikas* were those who were incharge of the transfers. The *Rājavallubhas* were incharge of the cavalry. The *Rājagurus* were those who look after such lands which belong to the State. The following were other Officials who were somehow or the other connected with the King :

1. *Durgapāla* = incharge of forts
2. *Dvārapāla* = incharge of the gates of the boundary and roads leading to the fort etc.
3. *Aṅgarakshaka* = body-guards
4. *Saṁvatsara* = Astronomers
5. *Daṇḍapāna* = Standard bearer
6. *Śayanapāla* = Incharge of beds
7. *Saṃvāhaka* = massage carriers, messengers
8. *Hastipāka* = Elephant cleaners
9. *Krīḍaka* = Sportman
10. *Kuhaka* = Juggler
11. *Aśvavāhaka* = Horse riders
12. *Praṇadhi* = Emissary
13. *Vanṭha* = Spearman
14. *Khaḍgagraha* = Incharge of armoury
15. *Akshapātālika* = Incharge of gambling
16. *Sūpakārapati* = Incharge of kitchen
17. *Rājajīvakas* = Such persons who were dependent on the Kings
18. *Prasādhaka* = Persons engaged in royal dresses and ornaments.

These were the various Officials and other people who throng in the court or palace (*āorsthāna*) of the Kings of Mithila.

Police :

The *kotwal* (sans. Kotpal) was responsible for policing the towns, where, according to the *Varṇaratnākara*, there were thieves, pickpockets, gamblers, adulterers, outlaws, beggers, mendicants-like jogīs, bhanḍuās, (pimps) and so on. He kept law and order and also helped in the defence of the city with his contingent of men comprising cavalry and infantry.

The State did not provide police in the villages and small towns. To travel alone was unsafe and forts and castles served the purpose of regular prisons.

Local Administration :

Mithila has a distinctive local administration consisting of gulma (groups of three to five villages and rāṣṭra (groups of hundreds of villages). Every village had its own headman, whose rates of remuneration varied according to different categories. The head of a single village (*grāmapati, grāmādhipati*) received contributions made in kind by the villagers, the head of ten villages (*daśeśa or daśa grāmapati*) and the head of twenty (*vinśatiśa*) were given as much land as could be cultivated with one or four ploughs respectively ; the head of a hundred (*śateśa*) and of a 1000 (*sahastra grāmapati, sahastrādhipati*) villages were remunerated by a village and a city or town respectively. Arrangement existed for a reference of disputes to a higher authority. There was a royal supervisor (*snigdhaḥ*) of the villages with a high official (*satvartha chintakam*) also appointed in every city or town.

Ascetic and his Āśrama :

A glimps of the standard of living of an ascetic of this period can be gathered from the *Varṇaratnākara*. The ascetic should have *ashāḍhadaṇḍa* (a staff of the wood of the Palāsa carried by an ascetic during certain religious observances in the month *Āshāḍha*), Krishṇājina, kamaṇḍalu, kaupīna, antarvvāsa and vahirvvāsa (under wear and upper garments, tarutvachā (bark of the tree), vibhūti (sacred ashes which is applied on the forehead), Vrikshī, akshamālā, dārupātra (wooden vessels),

karandaka (basket made of bamboos) as his alankāra[7]. His āśrama was surrounded by trees of sacrificial firewood arkka (=āka=the medical plant *swallow-wort*), palāsa (the tree *Butea fromdosa*), sami (a kind of *theru* shrub), Khadira (the tree *mimosa catechu*), dūrvvā (a kind of grass *Agrostis linearis*), udumbara (figus glomerata), aśvatha (*ficus religiosa*). Besides in the āśrama there were kanda (esculent tuber root) milk, fruits. flowers, tila, yava. water, kuśa, samidha (*homārthe samidhyatenaya samit*) śruvā (a small wooden laddle with a double extremity, or two oval collateral excavations, used for pouring clarified melted butter into the large laddle or śruk), a sort of large wooden laddle made) of palāsa or Khadira wood and about as long as an arm, with a receptacle at the size of a hand used for pouring clarified butter on a sacrificial fire), *ajyasthalī* (vessel for melted or clarified butter used for oblations, or for pouring into the fire or for an anointing anything sacrificed or offered), *chārusthali* (a kind of vessel in which a particular oblation of rice, barley and pulse) are boiled with butter and milk for presentation to the gods or manes), *pavitra* (two kuśa leaves for holding offerings or for sprinkling and purifying ghee etc.), *upagraha* (a handful of kuśa grass), *vedī* (an elaveted or excavated piece of ground serving for a sacrificial alter generally strewed with kuśa grass, and having receptacles for the sacrificial fire), *mahavedī*, *panchagavya* (cowdung, cow-urine, ghrita, dadhi, milk), *panchamrita* (milk, coagulated or sour miik. butter, honey and sugar), *panchkashaya* (a decoration from the fruits of 5 plants viz. the jambu, salmali, vatyala, bakula and badara) argha, pādhya (water for washing feet), gandha (incense),dhūpa, dīpa, vishtara (*vrishasanavorvishtaraḥ sādhuḥ Darbhamushtirūpayamaḥ* (*parimanam*) *tasya vishtaratvam śraddhā-daubrahmaṇasanatuenamnat. Pithadyamasanaviseshanam*), *chashana* (=chashalo Yūpakaṭakaḥ) *udushala* (=ududukhalamulukhalam=mortar), *chamasa* (spoon, cf. chamasa Chikkasan), *Krisara* (= krisara = a dish consisting of sesamum and grain mixture of rice and peas with a few spices), *Kulmasha* (half boiled rice=*ardhasvinnomashadiḥ*). Besides the whole āśrama was full of yava, wheat (godhum), nivāra (=tinni), charaṇa (grama), devadhānya(=gods grain, Andropogon Saccharatus), kangu (a kind of panic seed). syāmaka(=sama=a kind of cultivated millet *Panicum Frumentaceum*). In the Āśrama for the Āśramites the ten kinds

7. *V R* p. 43

of medicines were also kept. These medicines were *vachā* (=Oriss root), *jitamasi* (spi kenard), *suran* (edible tuber), *haradi* (tumeric), *daruharadi* (a kind of curcuma), *bhataoi, kudha, Champaka* (a yellow fragrant flower), Vaisathi and nagaranyotha.

Pilgrimages to Holy Places :

The people of Mithila like other parts of India have emphasised on the sacredness of some localities and have either enjoined or recommended with great insistance pilgrimages to them. During this period of Mithila we find mention of a number of such pilgrimages to holy places. There is likelyhood that a few of the Maithilas might have gone to some of these places From the perusal of this list, it will be found that the places are connected with Vaishnavism, Śaivism mostly and Śāktism. Some of the places are connected with Rama or the heroes of the *Mahābhārata* and the *Rāmayaṇa*. It will be seen that Varanasi and Gaya were the most important localities for the pilgrimage purposes even in the 13th and 14th century A.D. A list with a probable identification based on Kane's History of Dharmaśāstra[8] is given below. Some of the places have not been identified.

Prabhāsa =in Saurastra near the sea, had a famous temple of Somanatha, one of the twelve Jyotilingas, broken by Mahmud Ghazni. It is said that the moon got herself cured here from tuberculosis. It is styled devapattana and it is on the confluence of the Saraswati and the sea.

Paripluta = ?

Panchanadi (*Panchanada*) =Near Kolhapur in Maharashtra. There is the image of Mahalaxmi near it. If it refers to Pancanada, then it may be the five rivers of the Punjab. Their union is called Pancanada and the combined stream meets the Sindhu a five miles above Mitnarkot. The five rivers in Vedic times were Sutudri, Vipas, Parushni, Asikui and Vitasta.

Pindāraka (*Pindara*) =in Kambhalia Mahal of Kathiawar. Dey says it is 16 miles to the east of modern Dvaraka in Jamnagar District. Even now a days people used to have his *pitri srādadha*.

Prithudaka =on south bank of the Saraswati, modern Pehoa. It was called the Brahmayoni.

8. *History of Dharmaśāstra*, Vol. VI, p. 730 ff.

Pushkara	= town lake and place of pilgrimage, six miles from Ajmer. There is the temple of Brahmā and Gayatri. There are three kuṇḍas called Jyeṣṭha, Madhyama and Kanishta.
Kurukshetra	= 25 miles east of Ambala.
Kapāla-mochana	= in Varanasi. Siva cut off one of Brahmas head, which stuck to his hand from which he became free at this Tirtha.
Kamēswara	= Kamesvara linga in Varanasi
Kubjamraka (*Kubjamra*)	= It had a hermitage of Raibhya near Gangavara. It is a very eminent place for Śraddha. It can be identified with Māyātirtha (i.e. Haridvara).
Kokamukha	= or Varāhakshetra on the Triveni above Nathapura in Purnea Dist (Bihar). It is said that gods asked a damsel '*Kāsi bhadre prabhu Kova bhavatyaḥ*' It is a Vaishṇva tirtha.
Kumāradhara	= It springs from Pitamaha lake. It is probably near Svāmitirtha which has been identified by Dey with the temple of Kumarasvami situated about a mile from Tiruttani on a hill called Kraunca parvata.
Kedārā	= One of the eight Śaiva tirthas in Varanasi. If it refers to Kedaratirtha or Kedaranatha then it is the famous temple in Tehri-Garhwal.
Karṇatirtha	= It may be Karnaprayaga (Ganga's Confluence with Pindar river).
Kapilivata	= near Nāgatirtha and Kanakhala which is 2 miles from Haridvara.
Bhādravata	= on the north side of the Himalaya Ref. *Varāhapurāṇa* 52.2 & 98.6.
Arundhativata	= Refers in Vanaparva of the *Mahābhārata* 84.41, *Padmapurāṇa* VI. 176.59.
Jānuvata	= Does it refer to Janasthana in Daṇḍakārṇya?
Dharmāraṇya	= near Gaya. According to the Ramayana, it was founded by Asurata-rajas, a son of Kuśa, son of Brahma. (I 32.7).
Kampakaraṇya	= Does it refer to Kamyakavana on the banks of the Sarasvati where Pandavas went from Dvaitavana? Refer Vanaparva of the *Mahābhārata* 36.41.
Daṇḍakāraṇya	= This is the place where Gautama performed tapas. It probably refers to all forests from Bundelkhand or Bhopal right down to Godavari or Krishna.

Naishadhāraṇya	= It is Naimisa or Naimishāraṇya. A forest round Nimsar on the Gomati, 45 miles from Lucknow.
Veṇukāraṇya	= ?
Brahmāraṇva	= In Gaya.
Śankukarṇa	= In Varanasi.
Gokarṇa	= A place sacred to Śiva on the western coast about 30 miles south of Goa in the Kumta Taluka of North Kanara. The *Liṅgapurāṇa* mentions two Gokarṇas, *Varāhapurāṇa* says a northern Gokarṇa and a southern Gokarṇa.
Manjavartta	= Śiva resides here. It is a mountain in the Himalayan range and from which rise Sailoda lake and Sailoda river.
Rudravarta	= ?
Brahmāvarta	= Holy land between Sarasvati and Brishadvati, Kurushetra was part of this land.
Brahmvedi	= Sindhusāgarasangama. Refer *Varāhapurāṇa* 82.68.
Samarttavāpi	= ?
Lomatirtha	= ?
Sāvitri	= river boundary between modern Ratnagiri and Kolaba Dists.
Somāśrama	= Ref. *Varāha* 84.157.
Śarabhaṅgāśrama	= It is Sutikshnāśrama which is near Janasthāna and Panchavatı.
Siddhakshetra	= (= Siddhapada—a Kshetra on Saraswati).
Vasondhārā	= Is it Vasondhara of *Varāhapurāṇa* (82.76) or Vasudhara of *Padmapurāṇa* I. 24.24. ?
Vyāsasthali	= Where Vyasa reserved to die on the loss of his son (in Kurushetra).
Bidarikāśrama	= Badrikaśrama.
Amarakaṇṭaka	= in Bilaspur Dist.

Śankhoddhara	= An island situated at the south-western extremity of the gulf of Cutch. It is a Vaishṇavite place. It is said that Krishna directed that women, children and old men should go to this place when terrible portents were seen in Dvārāka.
Sālagrāma	= A sacred place near the source of the Gaṇḍaki river.
Saptagodāvarī	= The place where the Godavari falls into the sea with seven months in the Godavari Dist.
Saptasāgara	= Saptasāgara linga in Varanasi.
Deśa-aśvamedha	= It is a tīrtha on the Ganga at Prayaga and Varanasi. At Gaya, Nārmada, Mathura, Kurukshetra, Godavari and Varanasi, there are places which are also known as such.
Sannihitya	= Sannihitya saras in Kurushetra.
Sāmantapanchaka	= Same as Kurukshetra.
Gaṅgadvāra	= Haridvara.
Gaṅgāsāgara	= Gangāsāgarasangama. It is Sarvatīrthamānya.
Mithilā	= Modern Janakpur.
Ujjayinī	= Modern Ujjain.
Jātismara	= It is Jatismarahrida, near Krishna Vena, Refer Kharavela's Inscription.
Agnidhāra	= It is in Gaya.
Champā	= Bhagalpur.
Vekūṭa	= It is Venkata near Tirupati. No Christian or Moslem was allowed till 1870 to as end the hill or Tirumalā to see the shrine.
Bhasmakūṭa	= It is in Gaya known as *Bhasmakutādri*.
Purushottama	= Jagannatha Puri in Orissa.
Aśokatīrtha	= near Surparaka, modern Surparaka, modern Sopara near Bassein.
Gaurītīrtha	= In Varanasi.
Mainakā	= It may be a mountain near Badari, or there is a mountain in west near Gujarat or near Saraswati. It may be the Sevalika range.

Siddharāma	= If it refers to Siddhapura, it is 64 miles to the north of Ahmedabad which is a place for the matriśrāddha.
Mallikārjuna	= ?
Setubandha	= The supposed bridge between Rameśvara and Ceylon.

Dress and Manners

A Saubhāgyavatī-Vivāhita lady used 'sindur' (Vermilion) at the parting of the hair called 'Sīotha'. She used to apply collyrium in the eyes and Alatā in her legs, palms, and tips of the fingers. A *Vidhavā* (lady whose husband was not alive) was not allowed to eat meat and betal nor she used to wear bangles and ornaments. Maithila lady was not used to footwear. The Brahmaṇas do not wear sewn clothes. Petticoats were generally not in use. Cholī was in use but they were not using any breast garment or tight fitting bodies. The unmarried girls were using 'ghagarā' and 'Kechuā'. A man was generally wearing a 'dhotī' and a 'uttarī' and a 'pagā'. A tight-fitting garment, later termed the Kanchol or corselet, fastened at the back with a ribbon was a favourite dress of women. Even when men were wearing 'angarkhā' or 'mirjayi' they used laces as fastenings near the neck and on the chest and sides. Dharmaswamī says that the shoes worn by some of the natives had leather soles attached to the feet above by straps with no sidepieces or leggings.

'The Brahmanas and Kayāsthas of Mithila specially their womenfolk, kept up traditional practices and ordinarily domestic arts of painting earthen pots and plates and also the walls of their mud houses with figures of gods and 'goddesses'. Such things could have not appeal to a Muslim unitarian and he felt no scruples in laying violent hands on those which he could easily reach.

Drinking water :

There was a high ranking officer who looked after drinking water, which were stored in several water houses. In these water houses, there were number of pitchers which were covered with wet cloth and cooled with fans made of palm leaves. When any important person–

alities used to come, water was perfumed with *aguru* (the fragrant aloe wood) Guggulu (bdellium) and sihlaka (olibanum) and each pitcher was filled with trumpet flowers.

Building Material:

The remains of temples and other structures unearthed during this period shows that masonry in stone and brick developed in Mithila as there was a demand for the construction of temples, and other buildings. There were brick as well as stone temples. Kings were having their palatial buildings. Masons were prtronized by Hindus and Muslims. The *khaprail* industry was also developed. The mortar was lime and surkhī. Wooden household furniture viz. doors, pegs, seats, toys, bedsteads, and other articles of wood were in use. The palanquin might have been a common means of conveyance.

Iudustrial workers:

Alberuni, a foreigner, has given a good description of the guild in India in the 11th Century A.D. He says that the people are living near the village and towns of the four castes. They can inter-marry amongst, them. The *Varṇa Ratnākara* gives a list of the *mandajātiye*[9] villages i.e. the village inhabited by lower and depreesed classes of people viz. *tenli* (oilmen), *tati* (=*tatamā*, weaver), *tīwara*, *dhāngala* (shepherads), *dhānuka* (archer), *washerman* (dhoara), *dhunīa* (cotton ginner), *dhalikāra* (basket makers), *kondhi* (fishermen), *goāra* (cowherd), *sūndi* (wine seller), *sāo* (banias), *pataniyan* (=patavā), one who deals with silken threads and entwins ornaments with silk, cotton or gold thread), etc. Besides there were barbers, Shampoorers (*mardaniā*) and Masseure. These were several methods of shampooing viz. *chhalakāra*, *hathadoraka*, *ekahathā*, *dohathā*, *muhabala*, *kurupakompala*, *mandi*, *mandiaha*, *supāsiss*, *sagunuma*, *patisā*, *mālakala*, *vāhavala*, *samahathā* etc.[10] People were great experts in the

9. *V. R* p. 1.

10. *V. R.*

art of massaging. The labourers who followed these professions took them as hereditary. The majority of these people were caste Hindu as can be gathered from the name of the crafts, while a very small number belonged to the Muslims, (Turuka, *turukataruā*). The author of the *Varṇaratnākara* has a very poor opinion of the standard of these *mandajatiya*, people. He speaks of them as greedy, tatters, liars, unrestrained people etc.[11]

Boat Industry:

It has been already seen in the earlier Chapters that there are a number of rivers in Mithila and particularly in rainy season, even in those days these rivers were flooded. Besides there are certain rivers which is navigable throughout the year. Hence since the earliar perods, boats and ships were constructed here. During this period, we have a number of literary evidences regarding the maritime activities in India. We know *Al-Biladuri, Tabqat-i-Akbari,* Marco Polo, *Tarikha-i-Firozshahi* and others who have dealt on this subject. But there is very little literary reference regarding the construction of ships. This industry was very much developed as we get information from a book entitled '*Yukti-Kalpatarau*'. A perusal of this book clearly shows that the 'ancient ship builders had a good knowledge of the materials as well as the varieties and properties of wood which went to the making of ships.[12]

During our period of Mithila we get an information from the *Varṇaratnākara* of Jyothireśvara about the varieties and different parts of the boat[13]. The varieties of boats were *Kāsa* (boats made of Kasa wood), *Chada* (=myavi=Kapati); *chadaka* (=chaduka=chatatkara), *bbopala vesa* (like tents ?) *sāraṅga* (birds shape), *Jhāmata*, *Vrindāvana* (boat made of paragachha), *patakuli*, *patora* (=patela=such boat whose centre portion

11. laha, lagal, lobhī lavāla, lapaṭora, nanda, naḍajiha, naighuṭa, nahakā, nashadvaya, lampāka p. 1.

12. R. K. Mookerji: '*A History of Indian Shipping*' p. 17.

13. See pl. XXII.

is covered), *bhonaha, dongī* (a small boat), dhachani, *pakhiyāri*, naola (=naula), *garuḍa varahīa* (garuḍa bird shaped cover or awning of a boat), *sorahiā* (such boat having space for 15 passengers or of 16 cubits in size), *visahathī* (20 cubits in size), *vaisā* (22 cubits), *panchiśā* (25 cubits), *athaiśa* (23 cubits). The prown of boats admit of a great variety of fanciful shapes or forms; these comprise the head of lion (sinhamukhī), tiger, horse (ghaṭaka), swan, serpents (nāgaphaṇī) and fish (machhatanī), thus arguing a great development of the art of carpenter or the sculpture. There were certain boats which were made from a single branch of tree after hewning it (ekatha). These boats were decorated with dhācha (flags), charmara etc. An Oar (deṇḍa), rudder. (*pativādhi*) a bucket for taking out of water (*sechaṇa*) an iron ring for fixing oars (*karuala*), bamboos (bānsa), such instrument for going ahead and taking back of the boat), (*aganungi*) *pachhanungi*, crew (kandahāra), sail (—gavera=gavimpala), mast (jatha), doala, sāvāri (areka = rope which is fixed in the sail for loosing it), *vehalī* (—strong small boats) etc. The infantry going on the boat used to carry bow and arrow, sword etc. The army boat was also decorated.

Leather Works:

The *Kirtilata* refers to shoeshops.

Minor Industries:

Besides the major industries there were some minor ones: sewing, cap-making, arms manufacture (36 kinds of weapons including bows and arrows are referred to in the *Varṇaratnākara*), the making of drums and musical instruments, basket and fan making and pottary.

Trade:

In Mithila there were several kinds of trade. There were merchants who were dealing in *Śrikhaṇḍa* (sandal wood), malaya[14] (white sandal wood),

14. Ibid p. 65 (b). Ibid p. 48

Gandhasāro malayojo bhadraśrīśachandanoastriyām
Taila pāṇiki gośirshe harichandanam striyām —Amarakośaḥ

sambharali, *surati* (Merchants who were doing business in Tobacco, surati ventha-vedaia-businessmen). These merchants were expert in grams (*chanaka* or sandal wood) such as pachakarahi etc. There were expert merchants who can distinguish the varieties of camphor viz. raw, ripe, rājarasi, Bhīmasena, Chandrodya, Udaiyabhāskara, hasarosa, chīnī, kaunanikani etc.[15] There were other traders who knew the five varieties of Agara (agaru=agallochum) viz. krishnagura, kalasaya, Kakarttanda (=kakatunda=dark agallochum), khetanga, khadira (the tree *Mimosa catechu* whose extracted resin is used with betels). Similarly there were persons who were doing business in musk, saffron (kunkuma), cheese (panira), mashasira, javada (yava etc.) achusa, jatikosa (jayaphala), kumbhakosa, lavanga (clove) tana ela (cadmond), jātifala (nutmeg), kankola (sitalcini), sushmela, elabija, khandaparna, gulatvaka, patraka (tejpata), *talisa patraka*(=*talisa-patraka*=the leaf of *Flacourtia cataphracta* (used in medicine), pippali (pepper), jiraka (=jira), rishabhaka, sunthi (dry ginger), jamani (a kind of aromatic seed), (green ginger), meda (fat) etc. Trade was also going on in Mithila during this period in following dhatus viz. quicksilver[16] (rasa), gandhaka (sulphur), tāla (toddy), haritāla (yellow orpiment), tālamakshikā, manaśila *manahsila*=red arsonic) katukī, dulāra, taghara, kshara (=ksharah kacho=glass), ingura (vermilion or mercuric oxide), paka (=pakyah-natron; alkali), brahmasaih, suvīra (=sauvīra=antimony), siljna śilajātu=red chalk), surumā (collyrium), etc. etc. There were assayist for looking after the sale and purchase of the above dhatus, which shows that the trade was done in a large number. Besides there were specialists (viseshjña) in the trade of hīrā (gem), maṇi (pearls), savarṇa (gold) rajata (=silver), tāmra (copper), Kāṅsya (bronze), jaisata (zinc), rāṅga (tin), pittali (brass), pashana (stone), gajaloha (iron ore), turanga (horse), vastra (cloth), pattavastra (silk) and several kinds of other gems. The businessman has a systematic system of 'kraya' and 'vikraya'. The coin used was known as kārsha and so the

15. Dhanasāraś chandrasṃjñaḥ sitābhro himavālūkā

16. Chapalo rasaḥ sūtaścha pārade

—*Amārakośaḥ* II 9.99

Piñjaram pītanam tālmālam cha Haritālike

—*Ibid* II. 9.103

transaction with it is called kārshakraya. The merchant was honest religious minded, clever (pesala) well acquinted in commercial art elaquent and intelligent, able to inspire confidence in others and give satisfaction to customers. Thus it is found that in Mithila there was a considerable systematic trade with neighbouring provinces and different parts of India viz., Nepal, Bhutan, Bengal, Kamrup, Sylhet, Orissa, Jaunpur, Sind, Gujarat, Kathiawar, Telingana, South India and Ceylon.

Textile:

The clothes made of silk, wool and cotton were one of the biggest industries in India at that time. Silk was reared in Bengal and probably brought to Mithila which was an important market, if not a centre of cloth production. Cotton was grown in this part of the country and wool was collected locally from thr domestic sheep. *Varṇaratṇākara*[17] mentions thirty kinds of *paṭṭamvāras*. besides a number of local paṭṭavastras and *nirbhūshaṇa* vastras. He has not described in detail these vastras but has only enumerated their names. The thirty kinds of paṭṭamvaras were: *dukūla* (clothes made of jute), *kshauma* (prepared from linseed), *kausheya* (silk), *kanakapatra* (embroidered with gold wire), *vichitra, neghavorṇā* (cloudy colour) *magha udumvara* (cloth prepared with copper (udumvara) and of cloudy colour, *sharma, Kshiro-daka, karppurachowk, karppuratilaka, Gangāsāgara.* (Printed clothes) *Sūryavandha*, *gajavandha* (clothes on which probably elephants were embroidered or printed), *ahinavala* (ahivata), *devāga, suchisona, suchipāli, panchsunā, sonapāli, gajipali* (Hindi=gacha i.e. very thin Jalidar cloth embroidered with silk), *kadaligarbha* (cloth made of plantain tissues), *muktāpada* (silken cloth embroidered with beads), *mala vidyadhara* (does it refer to woolen cloth known as malida). *śrikantha*, Lākshmivilāss, *vichitrāṅgad* (of various colour), *chakresvari* and *daṇḍaprakāraḥ*. All these thirty varieties were of either very fine class or silk.

17. *V.R.* p. 21 ff.

The local paṭṭavastras were, *tanchera* (Tanjore) Gaṅgaura *Silahatī* (Sylhatta), *Ajayameru* (Ajmer), *Gāndipura, Rajapura. Jagaddharapura Kanchivānī* (kanjivaram), *chola patana* (Pratishṭhānpura), dwāravasa, nisasantosa, (khadapi), patora (patola cloth of Gujerat), maṅgala, parijāta mani. manijala (Manpuri clothes), *sarvāṅga*, rūpamañjarī, *samvalsharī, Suryamaṇḍala, chandramaṇḍala tārāmaṇḍala* etc., probably these last three were printed fine clothes.

References are found of various kinds of plain clothes of low standard, known as ṅirvābhushaṇavastra. There were hand-made probably such clothes were used by poor people or members of the servant class. There were kāmaruvala (woolen blanket), Vaṅgāla (Hand-made vangala clothes), Gurjara (clothes made in Gujarat), Kathivala (Kathiawar), Telankaṇthā (Telegana clothes rough and hand-made), suddhaota, Kāchi, (kanchi), michadhi (probably it refers to nichula i.e. clothes for upper garments), jili (such rough clothes whose threads were not closely woven), varahathī (sārīs measuring twelve cubits, such saris are even used in Mithila by maid-servants or by others of low status rādiṇa), majhaotarī (clothes of medium width), jhurana (such clothes out of which Kurtas for ladies were prepared), and vapaya.

There were fourteen kinds of the fine clothes (neta=netaka) used by uttariya vastra upper clothes probably as modern taunī or chaddari (chunnī) by ladies. They were mostly coloured, viz. grey or brownish (hariṇa) Vaiṅgana (or brinjal colour), nakhi, sarvāṅga (of several colours), guru (of geru colour), suchina (white), rājan (golden), pancharaṅga (of five colours), nila (blue), harita (green), pīta (yellow), lohita (red), and chitravarṇa (printed in several colours.

From the consideration of the above mentioned different varieties of clothes used by different class of people, one feels that in those days in Mithila there was a good market for such clothes and the choice of the public was not less than what it is today.

Generally the common dress of a male member consisted of a dhotī and a taunī or a big handkerchief called Angapochhā (washer of the limbs).

The Maithilas in those days as at present were very particular about the tying of their dhotis mainly *sāñchī* (*vitapanni sāñchī*). After taking bath the body was cleaned with a napkin (*safura ānchara*). The common people was using an headdress known as *pāga*. The dress of the infantry was *pāga*, *dasararaicha* (dasasirsha, an implement which is used against the charged weapons). socks, (moja), saramojā (a cap like thing on the head gāntī (scarf in the neck), vādyanuha etc.

Ladies were decorating their hair with several styles. The most common was juḍā (shompa) with flowers on all around (*sakusuma kesapāsa*). Ladies were applying lamp soot on their eye-brows (*Kajarka kallola aisana bhanuha*). Besides they were also applying some sort of aṅgarāga on their bodies.

Jyotireśvara says that a sage should have the following requisites viz. kamaṇḍalu, tarutvacha. kopina, antarvāsa, vahirvāsa, vibhuti, vrikshi, akshamāla, darupātra, and karaṇḍaka. Nīvībandhana has been frequently used and it seems to have been the most popular. Maithila women were very particular in decorating their hairs. *Padajāvaga (mehndi)* was used to paint the palm. '*Bhina bhina rāja bhina bhina vevahāra*' that shows that the customs varied from place to place.

Metal work :

The *Kirttilatā* and *Varṇa Ratnākara* contain numerous references to articles of different metals and to different sections of market assigned to dealers in gold, silver, copper, bell metal and *ashṭa Dhatu*, jugs, cups, jars, plates, basins, cooking and other vessels, bells, idols, lamp stands, betel leaf boxes and many other things.

The metal industry in Mithila is very ancient. This industry developed in Mithila and other parts of India, not only due to the desire of the ladies to put on metal ornaments but also for making tools and plants for agricultural purposes and domestic necessities for implements and also for military requirements. Vidyāpati and Jyotireśwara Thakura have given numerous references to different metals in their works. Jhārī, thārī, tathi,

tāmkuṇḍa, tāmakuṇḍi, Kamaṇḍalu, ghantin, tambi, arghā etc. were utensils made of ashṭadhātu or bell-metal or copper or gold or silver. There were dishes made of gold for offering betel leaves. The art of melting iron ore was known to the blacksmith who used to manufacture various agricultural tools and plants, guns, knives and sccissors of iron. There are 36 military equipments or daṇḍāyuddhas prepared out of these metals. There were swords, ankusu, parasu dagger (Karavuli), noose, lance (Konta=Kunta), Sula (an ancient weapon like a spear), sangi (spear), arrow, giver (tarakasa), kaliara (=kauksheyaka, scimitar), savala (=sarvata, and iron club or crow), gadā (mace). Besides, the army used to have sela bhashala, gajakonta, velaka, dogal ; mogala, and kesa kuruvala. Thus, we find that all the three kinds of āyudhas viz. (1) Praharanani (2) Panimuktāni chakrādini (3) Yantramuktāni saradini were available for the army.

Ornaments :

Kuṇḍala for women, golden chain (sona doveen), nūpura (anklet), khuti (ear ornament), Śivkalī (a gold ornament like chain), suta (an ornament which is worn on the neck), ekavali (a garland prepared from of one string), chuli (bangles), valaya (wrist ornament), mekhalā (girdle), trikā, padmasūtra probably maṇiṭika, savana, kankana etc. Thus we find that the ladies were very fond of golden or silver ornaments.

Coinage :

In the *Brihadārayṇa upanishad* we find that *pāda* currency was very popular. It is said that in the Janaka's court one cows with ten *pādas* tied on their each horn were given to Yājñavalkya (*cf. Br. upa,* III 1.1 also see D.R. Bhandarkar. *Ancient Indian Nnmismatics* 60, 80). However we have fouud at several places Punch marked coins. In later *nibandhakāras* like Chaṇḍeśvara of our period we find quoting him Hārita tries to prove that at the rate of eight paṇas monthy interest on twentyfive *purāṇas,* the principal would be doubled in four years and two months. However there is no doubt that in Mithila some sort of currency was in use. Vidyāpati says in one of his songs as '*kunḍī pathaole pāva nahi ghora'.* Thus we find that cowrie played an important part in the daily economic transactions. In

Daṇḍaviveeka we find the following currency of Mithila mentioned, which appears to be in use in some form or the other: *paṇa, māsha, dināra, nishka, kākini, dhānika, kārsha, Dharaṇa* and *tolaka,* Vāchaspati also has mentioned *tākiṇi, kārshapaṇa krishṇala, māsha* and *nishka*. Vidyāpati has referred some of these currencies in his *likhanāvali* as follows: *mudrāhastaka; nudrāunītvagatāḥ;* riṇavishayakavivāde *mama pituḥ purāṇaśatamekam kapardakam kalāvyavasthayā atitapanehamevarshe pratyarthinā riṇatvena pragrihītam tadīdānīsteyam; rupyatanka chatushtamādāya; raupyaṭankāna*. In the *Dhūrtasamāgama* Act I and II we find that *snātaka* shows ten rupees tied in a corner of his clothes to Anaṅgasenā the prostitute (*esā pavvam mae diṭṭhā dāhūṇa dasaṭankaā āṇirā a mardidāin madiyā tena vallahā*). Thus we see that *Ṭaṅkā* or *rupyaṭankā* appears to be the silver coinage. However during Muslim rule in Mithila or Tirhut there is no doubt that Tirhut was one of the important mint tours in Mithila.

Ghiyasuddin Tughlaq was succeeded by his son, prince Jūna. under the title of Muhammad-bin-Tughlaq in 1325 A.D. He was unquestionably the ablest ruler among the crowned heads of middle ages.[18] Berani and Ibn Battuta were both his contemporaries and have left on record very vivid impression of what they was and felt about his regime. The delettante was resourceful in ideas and he brought forth a new scheme of juggling with the currency.[19] Barani mentions the following provinces of the empire in the beginning of Muhammad's reign:—(1) Delhi, (2) Gujarat, (3) Malwa, (4) Devagir, (5) Telanga, (6) Kampila, (7) Dhorasamundar (8) Mabar, (9) *Tirhut* (10) Lakhnauti, (11) Satgaon, (12) Sonargaon.[20] Soon after Muhamud Tughlaq came to the throne, he introduced a gold dinnar of 200 grains and an *adali* or a silver coin of 140 grains in place of the gold and silver tankahs which had hither to been in use, and which had weighed 175 grains each.[21] Muhammad bin Tughlaq's gold and silver issues, like those of his predecc–

18. *A short History of Muslim Rule in India*: I. Prashad p. 104.

19. *The crescent in India*: S. R. Sharma p. 139 and 142.

20. *A Short History of Muslim Rule in India:* I. Prashad p. 10.

21. *The Coins of India*: C. J. Brown p. 73–75,

ssors are identical in type. One of the earliest and most curious of these was struck both at Delhi and Daulatabad (Deogiri), his southern capital, in memory of his father. It bears the superscription of Ghiyasu-d-din accompanied by the additional title strange considering the circumstances of his death, Al Shahid, "The Martyr". His staunch orthodoxy is reflected on nearly all his coins, not only in the reappearance of the Kalima, but in the assumption of such title as "The truster in the support of the compassionate" by the monarch. The early gold and silver coins of which about half-a-dozen different types exist, were minted at Delhi, Lakhnauti, Satgaon, Sultanpur (Warrangal) Daru-I-Islam, '*Tughlapur*' (*Tirhut*), Daulatabad and Mulk-i-Tilang At least twenty five varieties of Muhammad-bin-Tughlaq's billion coinage are known. These coins were struck at seven different mints including Dhar in Malwa. Between the years A.H. 730–732 (1329-1332) the Sultan attempted to substitute brass and copper tokens for the silver and billion coinage. In order to secure the success of this experiment, he caused such appeals as the following to be inscribed on them ; "He who obeys the Sultan obeys the Compassionate"; and it is significant that one of these tokens bears an inscription in Nāgari script, the sole example of the use of this script by the orthodox Sultan. The description of the Id : Forced currency minted at Tughlaqpur in 730 A. H. (1329 A.D.) in Brass weighing 140 grs., are as follow :

Obv : in circle Man ata as — sultan faqadata arrahman." He who obeys the Sultan, surely he obeys the Merciful (in margin, in persian) Dar iqlimi-i-tughlaqpur 'urf tirhut sal bar hafsadsi" (struck) the territory of Tughaluqpur, *alias Tirhut* in the year seven hundred and thirty.

Rev : (in persian) Muhar shud tankah-i-raij der rungah-i-bandah-i-ummidwar Muhammed Tughaluq, "stamped as a tankash current in the reign of the slave hopeful (of mercy) Muhammd Tughaluq" (on Pl. VIII, Fig. No. 9 in the *Coins of India*).

Some of the coin types of Muhammad III bin Tughaluq have been dealt.[22] Muhammad's coins may be conveniently divided into four classes ;

(a) Those struck in memory of his father and recoding only the latter's name — commemorative issues.

(b) Those struck in his own name – normal issues.

(c) The forced currency — copper or brass token issues.

(d) Those recording only the names of the 'Abbasi Khalifas' —Khelifa issues.

In Tirhut Mint coins under category B and C have been minted. We get no coins of the earlier types with dates later than A.H. 729. A few rare specimens struck at the Bengal mints of Satgaon, Lakhnauti, and Tirhut which fall under the class C have also been discovered.

Ilvas Shahi Dynasty Coins:

Nasir-ud-dīn Mahamud Shah (A.D. 1437–59) of Ilyas Shahi Dynasty ascended the throne of Bengal in 841 A.H.

Probably he transferred the capital of his Kingdom to Gaur as it was due to a change in the course of the rivers on which the old capital Pandus stood. Mint towns and inscriptions of his reign, scattered all over the country from Bhagalpur to Begerhat, testify to his extensive sway lasting until A.D. 1459.

Gold coins of Śivasiṁha of Oinīvāra Dynasty[23]

So far no metal coins of any Karṇāṭa Kings of Mithila have been found except those which are being described below of the Oinīvāra dynasty. Three small gold coins forming a part of a hoard were

[22]. *The Coinage and Metrology of the Sultanates of Delhi*; p. 117 and 140.

[23]. *A S I., Annual Reports* 1913–14f p. 248 Pl. LXVIII 1 to 3.

discovered from a village called Pipra in the Champaran District. The findspot was known as Champakaraṇya in the ancient time.

These were round gold coins with diameters varying from 3" to .325" and weighing .8968, .9085 and .9191 grammes respectively. Thus, it appears that their weight vary from 13.6 to 14 grains. These coins were inscribed both the sides. The legend reads as:

Obv: *Śrī-*
Rev: 1. *Śiva*
2. *-sya*
all in Tirhutā script.

These coins resemble the quarter *-drammas* of the Madhyadeśa dynasties of the later mediaeval period. From a comparison of the latter 'Sa' found on them is very rarely used before the 12th century A.D. Thus, it is clear that this coin belonged to the period which followed the Muslim conquest of Northern India. During this period the most important learned ruler was King Śiva Śimha of the Oinivāra dynasty and so these coins are his issue R. N. Bannerji says that these coins resembled the quarter drammas of the *Chedis* and other mediaval dynasties and he rigidly held that these coins belonged to Śivasimha of Mithila. Besides a silver coin of Bhairavendra (Rāmbhadra ?) of the Oinivāra King has also come to light (cf. JNSI XX, pages 55 ff.) The script of the coin is Maithili and Dr. D. C. Sircar reads it as follows: '*Mahārājaśrī Darppanārāyaṇātmaja Tirabhuktirāja Śrī Bhairavasiṁhasya.*' It was issued in the fifteenth regnal year in the śaka era 1411 i.e. 1489 A.D. Another silver coins of this King, it is said is in the Indian Museum (E. I. XXXII, 329 ff. also see *ARA SI* 1913–14 p. 259 and *Catalogue of coins in Indian Museum 1906 Vol. I, p. 333*). However, as we have found very few specimens of coins of Maithila rulers, even then it is certain that Muslim coins as well as local ruler coins were in use simultaneously. It will not be out of place to state that barter was prevalent in Mithila and even now in rular areas this system is prevalent.

Garden :

It appears that each building had a garden in which there were saṅgītagriha, dhārāgriha, pāthagriha, and sanketagriha besides there were latāmaṇḍapa, latāhinḍola, latābhala and latānikuñja. There used to be a *vāpī* in the garden (vāpisamanvitā).

The night in the Hemanta season was supposed to be the best night.

Flaura and Pauna :

The well known flowers were mālatī, mannyonda, lewāri, suvarṇa-ketakī, champaka, kumuda, Nalinī, mādhavilatā, pharahada, khajurī, gua (nut), nārikāra (coconut, nāraṅgī (orange), nāgakesara (messua ferrea), nameru, khira, vaura, utati, dāksha, dālimba (promegranate), chholanga, Karuna, Champaka, chandana, lawaṅg (cloves), Asoka etc. There were pushpadrums. Furits known were Āgra, Aśoka, tendu (tree of average size like ebony), tilaka (the sesamum plant and its seeds), jambīra (jammuna=the rose apple), jamba (the citron tree which produces big fruits), kaṭahara (jackfruit), kakola (= sītalacinī = Kankola), elā (cadamond), sukhamelā, tamāla (tobacco), bintala (a kind of palm tree), kunda, mādhavi etc. Banana was very common. There were several varieties of banana viz. Kanakakadali, Kampura Kadali, Ramakadali, Kadali etc.

Birds and Animals :

The acquatic animals which were found at that period were managara (crocodile), soha, kachhu (tortoise), sankucha, ghaliyara, sunsu (susa-prrpoise), ouds, nakra, Kumbhirs[24] etc. Varieties of tortoises were

24. Syāt Kulīraḥ karkatakaḥ Kurme Kamaṭha-Kachchhapau
Gāhoavahāro nakrasa tu Kumbhīroatha mahīlatā
Gaṇḍūpadaḥ Kiñchulakau nihākā godhikā same
Rakttapā tu jalakanyām striyām bhūmni jalaukasaḥ
—*Amarakośaḥ* I. 1 24.

Kanchchhapa, sakatara, thods, usuya, patakachhu etc. The varieties of fishes that were known to the people were *vausi, vasadha, voara* (bari) *vacha, vamu* (bama), *ari, monc, kondhe, mayana* (nama), *Nayara, saura, milindhi, safari,* etc. The other kind of swapadakas or animals known to the people were camel, elephant, horse, harina, pig, tiger, lion, gavaya, gandaka, buffalow, bear, stag, barasingha (sakhamriga), giricha (girichaf =Tehr or Tahr). Golangula etc. The buffalow of that period was of black colour like black lamp soot, horns were like black serpent, big eyes, *vccha kavarkasa,* large ears, young ones having four teeth etc. There were eight kinds of buffalows and ten varieties of dogs, Cow, Hansa, sarasa (crane), kapotas of Paravata (pigeon), garuḍa, syena, suka, sārikā, pāṇḍu (duck), tittila, hārīta, Karala, Kokila, Chakora (the ruddy goose), Jiva, Khanjana, Nilagriva (the blue magpie) ete. were the common birds.

There were a number of varieties of mriga viz. varati, chitara, nagula, hausing muudakhose, Jankhara, ghora, rchals etc.

Miscellaneous :

Oils were prepared from mustard (aniseed) and Ela (cardamon). Before taking bath one use to apply oils or *Uvatana* which was mixed with camphor. The whole body has to be massaged. Various kinds of shampooed movements were prevalent viz. *chhalakara, hathadoraka, ekahatha, dohatha, muhabala, kanupakompala mandi, mandisha, supasisa, sagunuma, patisa, malakala, vahabala,* etc. There were such 36 kinds of vidana. These should be done by *nāpita* (barber).

There were eight kinds of recognised gandha dravya viz. musk, camphor, kumkuma, agara, sandal, pavada, mayasira and panira (cheese).

During wartime, prices however soared high. This can be well gathered from Kirttilata[25] where it says that a betal leaf cost a gold tankah and the price of firewood rose as high as that of sandle-wood.

A glimpse of the society can be gathered at the time of anarchy. We have seen in the earlier Chapter that King Gaṇeśwara Simha was killed by the deceptive Aslam. After his death there was an upset in the whole of Mithila. Vidyāpati in his *Kirttilatā* has given a description of the society of this period as such : After the death of King Ganesa, Thakuras (high officials) all became dishonest, thieves became independent and immediately looted houses, servants became the master of the houses (probably after killing their masters, rightousness was not seen, all industries were destroyed, the rogues started troubling the common people, there was practically none who can be a sincere counsellor (Vichāraka), intercaste marriages were started, the unrighteous persons became the leaders for showing good path to the righteous person. There were no scholars, the poets became beggars and started begging here and there. Thus, all good things from Tirhut, disappeared.

Sati :

Widows were occassionally found to become *Satī* (by burning themselves on their husband's funeral pyre), and if they lived they could not re-marry and led a miserable life. Muhammad-bin-Tughlaq who was ruling in India during this period tried to abolish *satī* with what result is not clear. However, in Mithila we have evidence to show that two wives of Bhavasimha of the Oiniwāra Dynasty, became *satī* on the bank of the Vāgmatī river. Besides, we have another reference of Queen Lakhimā Devi, consort of Rājā Śivasimha, becoming Sati after her husband's death. Thus it is clear that the practice of becoming a *Satī* was not rare. There is also a possibility

25. Sere kini pāni ānia, pībae shaṇe kāpaḍe chhānia
Pānaka sae sonāka taṅkā, chāndanaka mūla indhana bikā
Bahula Kauḍi Kanika thoḍa, ghīvaka benchā dia ghonḍa
Kuruāka tela āṅga lāia, bāndī baḍa dāsayoñ chhapāia

to believe that the Sati system was not prevalent among the common folk.[26]

System of Maithila education:

Mithila, the stronghold of Brahmanical culture had its own system of education. It will be interesting to note how education was important in those days. The students studied at the feet of their teachers in humble colleges matched with straw. They sat on mats made of grass, the teachers as well as their pupils were embodiments of simplicity, but they discussed most intricate subject which baffle even modern scholars. The system of examination was also extremely severe. Regarding different methods of examination earlier chapters may be seen. Śalākāparīksha, dhautaparikshā are some of them.

Folk paintings:

The Brāhmaṇas and Kāysthas of Mithila, specially their womenfolk kept up traditional practices and ordinary domestic arts of paintings earthen plates and pots and also the walls of their mud and thatched housed with figures of gods and goddesses, natural scenerics at the time of festivals and religious ceremonies.

Non-premanency of temple building materials as well as the damp climatic condition of Mithila due to constant heavy rains largely caused the decay and destruction of earlier paintings.

Vidyāpati in his songs has referred *kohabara* several times. Jyotiresvara in his *Varṇaratnākara* has used *vipanam* for painting. However *kohabara*

26. Thākura ṭhaka bhaya gela, choren chapparighara liñijha
Dasen gosauni, gahia dhamma gae dhandha nimājjia
Khalen sajjana paribhavia, koi nahi hoi vichāraka
Jāti ajāti vivāha adhama uttamakāna pāraka
Akkhara rasa bujjhanihāra nahi Kaikula mamibhikkharibhaun
Tirhuti tirohi sabba guṇe rāya ganesa jave sagga gaun
—Mishra: *Kirttilatā*, p. 13

means the room where the bridegroom stays at the time of marriage and the walls are painted with different designs. Generally these paintings are found in the *gosaunighara*, *kohabara* and its verandah is known as *kohabaraka gharaka koniyā*. Amongst other kinds of paintings *Harisaun pūjāka chitra* is the most important. In an article in the *Marg* (III pp. 25-33), Archar has commented about these paintings which are prevalent at present as follows : 'the colours of the Brāhmaṇa paintings are parallel to these in paintings by Miro, while these of the (*karaṇa*) kayasthas paintings resemble the black terracotta colours of Greek vases. The Brāhmaṇa paintings wear them, wavering and nervous lines. The wooden cover of the Buddhist MSS known as *kālachakratantra* written by the scribe karaṇa kayastha Jayarāmadatta shows painting as a craft in Bihar.

Needle work :

It is very old art in Mithila and Vidyāpati in his Kīrttilatā refers to *kasīdā* which shows that Muslims were expert in this art during this period and since then it is vogue in Mithila.

APPENDIX

Miscellaneous Gleanings on Maithila Life :

Smriti and Mimāmsā writers of Mithila refer profusely to the customs prevalent in the country in the course of their digests. To take for instance, Vachaspati Mishra (15th Century digest writer) who writes in his book entitled *Dvaitanirṇaya*—' *Maithilā stu śatapathadarsimha Pitribhakti-prananyabhimaṇino Yajurvido'pi upaviti-no'tra bahvanti* ' (p. 82). He states in his other work *Krityamānarṇva* that the Maithila custom is that 'one should not eat the white class of the vegitable called shimba (sima) in Karttika'. In his monumental work *Vivādachintāmaṇi*, Vachaspatimishra states that at times of touching the feet of the elders, there is a custom to give some presents to a newly married bride (in Maithili it is called goḍalagāyi). Shabara (before 4th century A.D.) in

his *Bhashya* states the following Maithila customs viz. (1) the cows running after the Vāraha (*śatapatha* Brāhmaṇa 44.3.19) refer to the *Hūrāhuri* festival which is regarded as a religious duty just on the day following Dīpavalī ; (2) '*payase shashtakam bhunjīta yadi salim bhunjita tatra dadhi upasinchet*' — meaning one should eat shashṭikan (a kind of grain having black husk called 'gamahaḍi in Mithila) with milk ; if he eats shali (paddy grain), he should mix curd with it (II, ii, 1). This indeed refers to the practice prevalent even now in Mithila that people eat shashtika with milk and shālī with curd (dahichuḍā) ; (3) fish eating (X. VII. 66) ; (4) He refers to men and women both putting on coloured cloth-yellow or red dhoti. It is generally put on by Maithilas as an usual manner ; (5) The custom of cooking rice in curd (IX-IV. 32). Sābara also points out that the Maithilas used mustard oil too much.

The Ain-e-Akbari (*c*. 1690 A.D) says : Tirhut has from immemorial times been a seat of Hindu learning. Its climate is excellent. Milk curds keep for a year without alteration. If those who sell milk after adultering it with water, some mysterious accident befalls, them. The buffaloes are so strong that they will attack a tiger. There are many lakes and in one of them the water never decreases and its depth is unfathomable, groves of mangoes trees extend to a distance of 30 Kos., delighting the eye in the rainy season.

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Deopara Inscription of Bengal

Jarhatia

Kandahā

Khojpur Durga Image

Index

A

B

C

D

E

F

G

H

I

K

L

M

N

O

P

S

U

W

Y

ILLUSTRATIONS (PLATES)

List of Illustrations

Plate I



1. Refer Chapter I.

Plate II

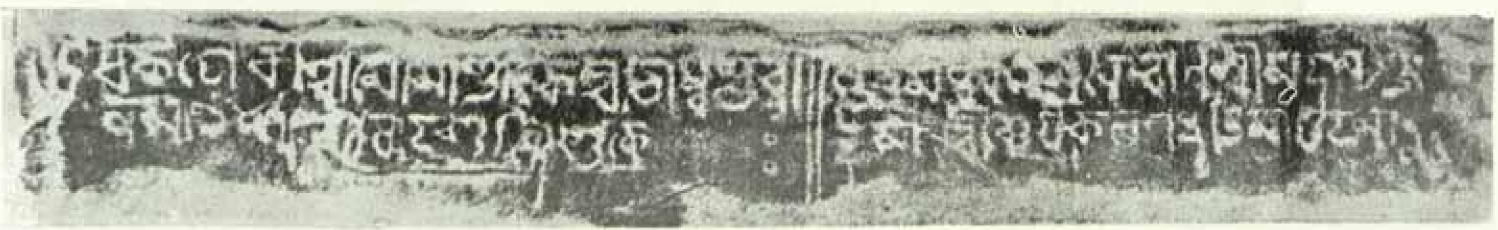
DEVELOPMENT OF MITHILĀKṢARA



2. Refer Chapter VII.



3. Andhraṭhārhi Inscription, *see page 200.*



4. Durgā Image Inscription, Khojpur, *see page 201.*

Plate IV

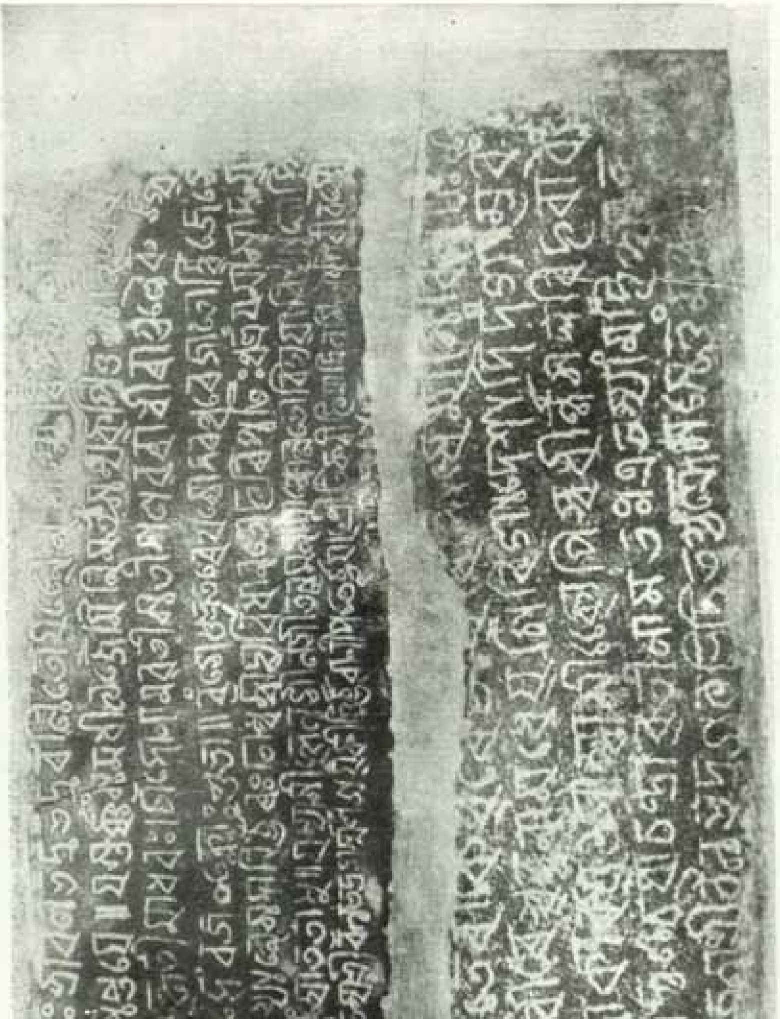




5. Kandahā Inscription of King Narasimhadeva, *see page 201.*



6. Rameswara Mandir, Dokahara, Inscription on the sanctum of doorway.



7. Bideśwarasthāna Inscription, Dist. Madhubani.

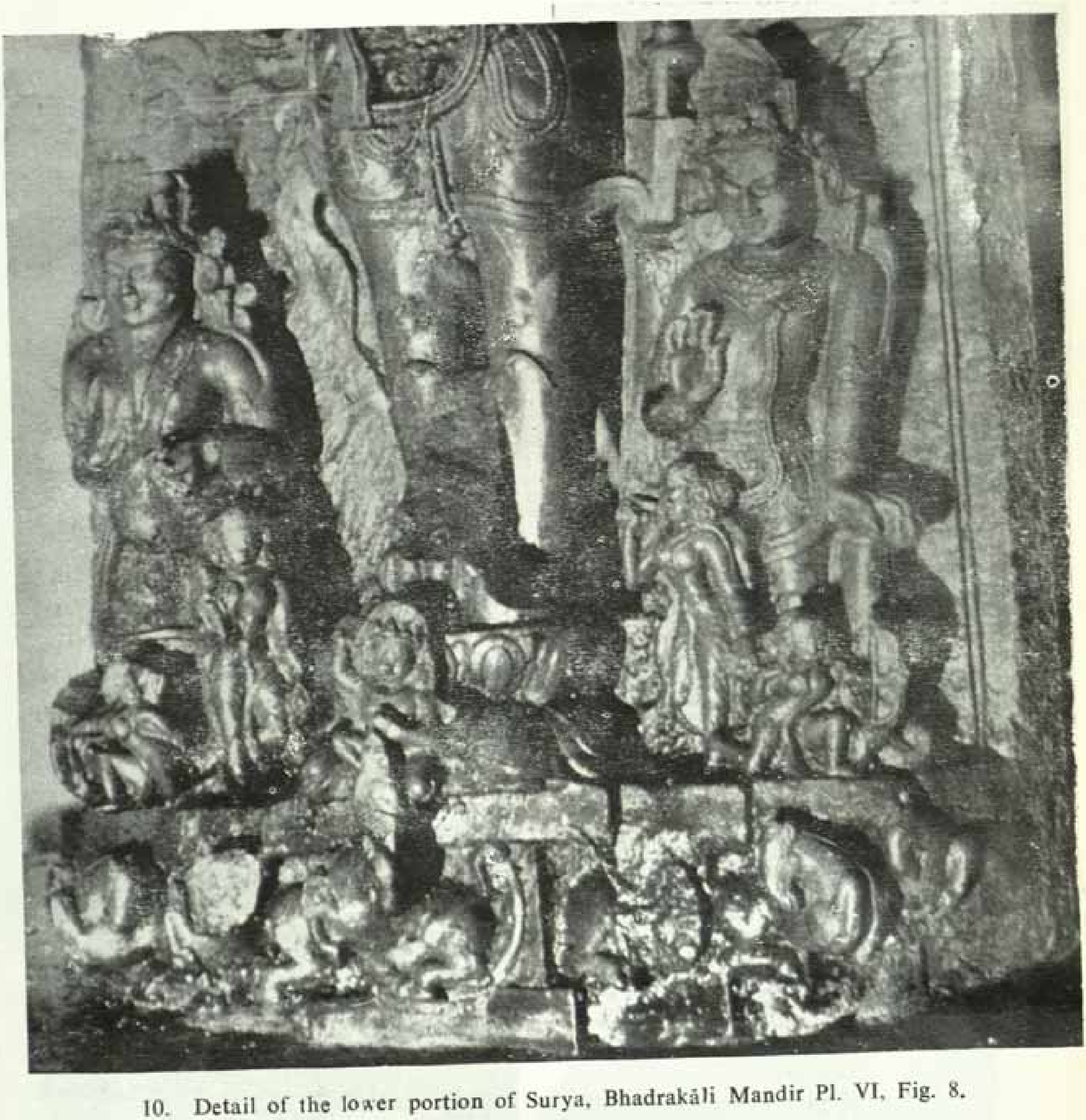
Plate VI



8. Surya, Bhadrakālī Mandir
Bhagwatipur, Dist. Madhubani
10th/11th Cen. A.D.

9. Surya, Nahar-Bhagwatipur *circa*
11th Century A.D.

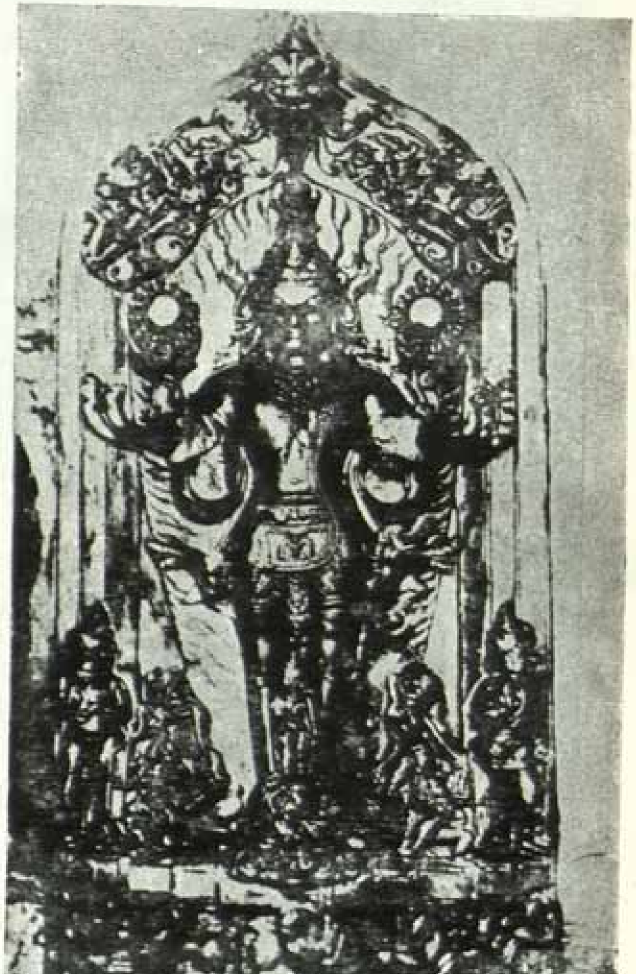




10. Detail of the lower portion of Surya, Bhadrakāli Mandir Pl. VI, Fig. 8.



11. Surya, Bhagwatipur *circa* 11th Century A,D.



12. Surya, Bhit—Bhagwanpur Dist. Madhubani, *circa* 11th Century A.D.



13. Vishṇu, Andhrā Ṭhārhī Dist. Madhubani, *circa* 11th Century A.D. See p. 264.



14. Vishṇu, Bhit-Bhagwanpur, *circa*, 11th cen. A.D. See p. 264.

Plate X



16. Pārvatī, Girijāsthāna, Phulahara,
—*circa* 11th Century A.D.
See p. 268.

15. Vishṇu, Bhit-Bhagwanpur
11th Century A.D.





17. Chaumukhinatha Viśvamitrasthāna, Bisaul.

18. A decorative panel in the form of half medallion Mangarpaṭṭi, See p. 260





19. Coins of Śvasiṃha See Chapter XII

Plate XII



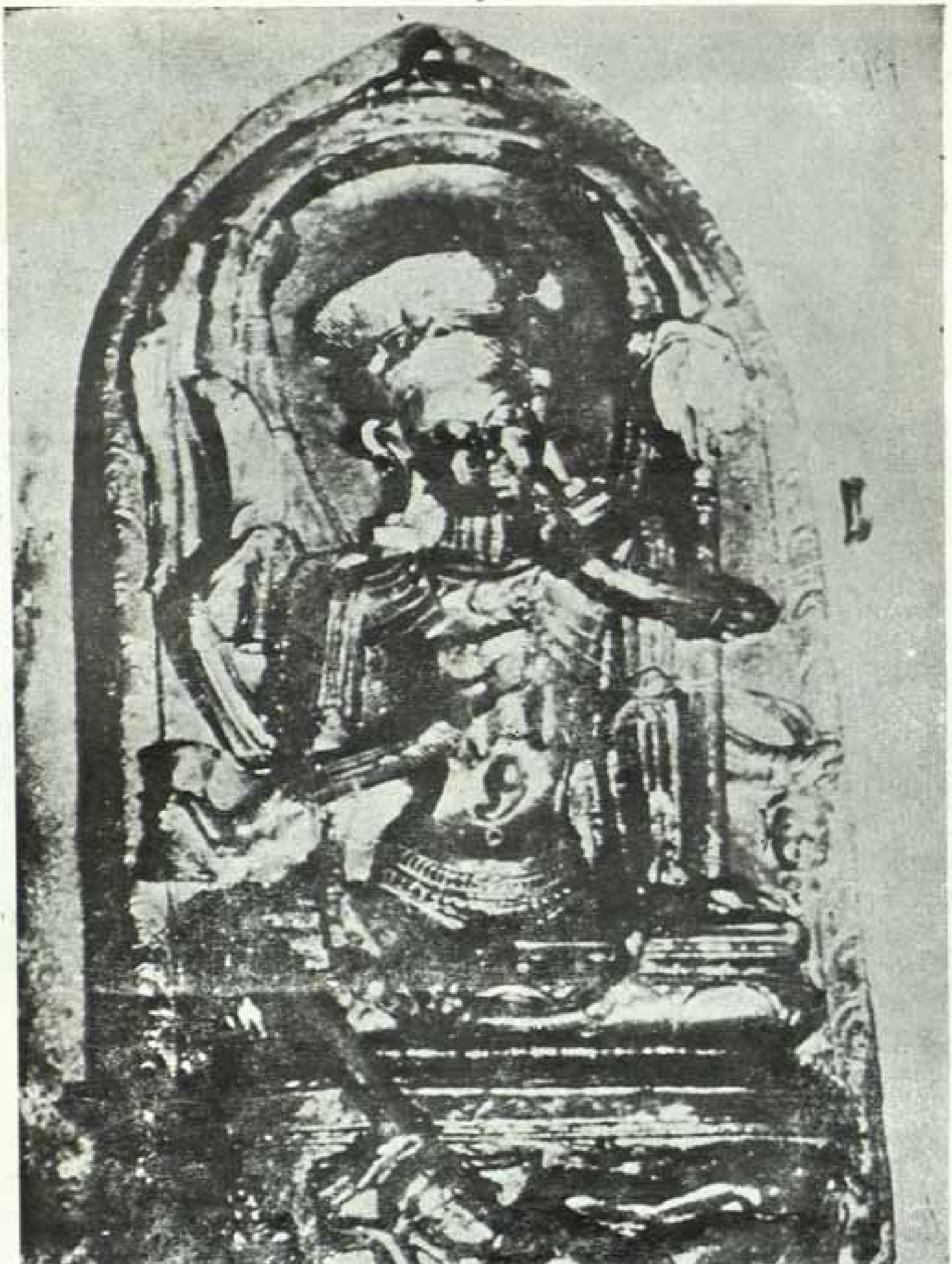
20. Śiva-Pârvatī, Bhit-Bhagawanpar *circa* 11th century A.D. See p. 267.



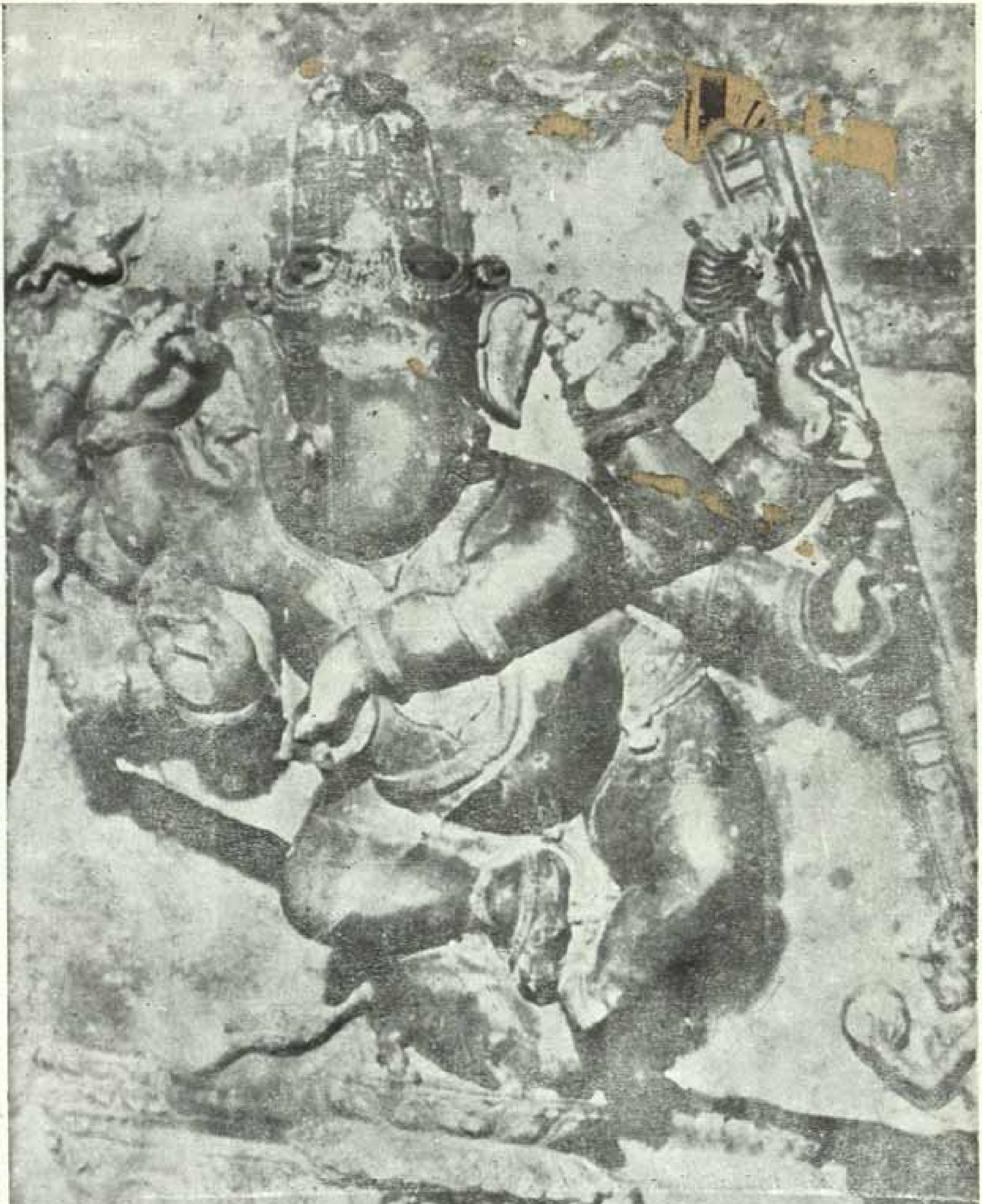
21. A Monolithic pillar with Kalasa over which Mahishasuramardini, Chandradhari Museum Darbhanga—*circa* 12th century A.D. See p. 266.



22. Mahishasuramardini, Girijasthana Paulahara, *circa* 11th century A.D. See p. 267

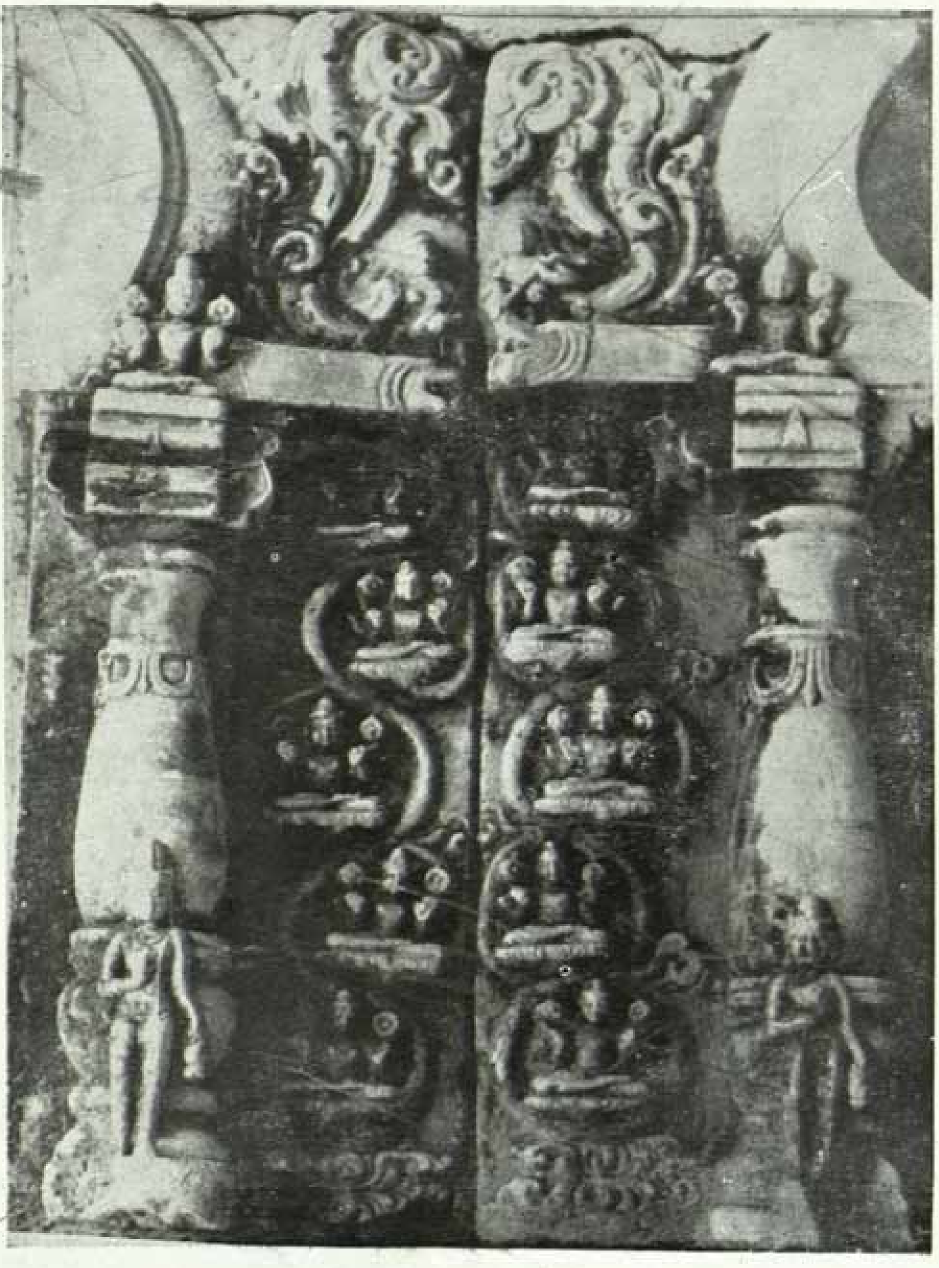


23. Ashṭabhujā Chāmuṇḍā, Koilakha—*circa* 12th century A D.
See p. 264



24. **Dancing Gaṇeśa, Bhit Bhagwanpur—*circa* 10th Century A.D.** **See p. 257.**

Plate XIV



25. *Dvādaśāditya*, Gāṇḍaveśvarasthāna Śivanagar, Jogiyārā, late mediaeval period.

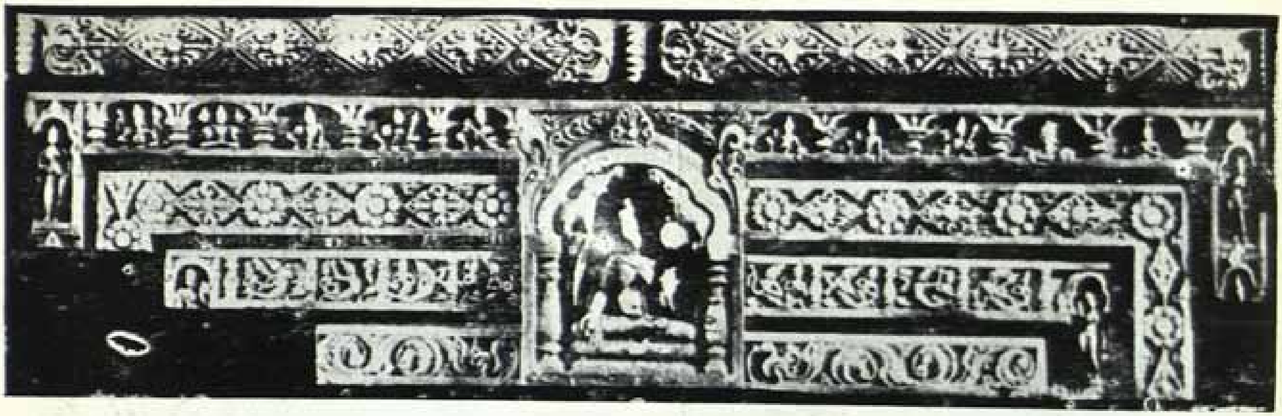


26. Buddha in Bhūmisparśa mudrā with an inscription '*yena dharmodatta Keorī*' Manapaura, Dist. Darbhanga —*circa* 11th cen. A. D. See p. 271

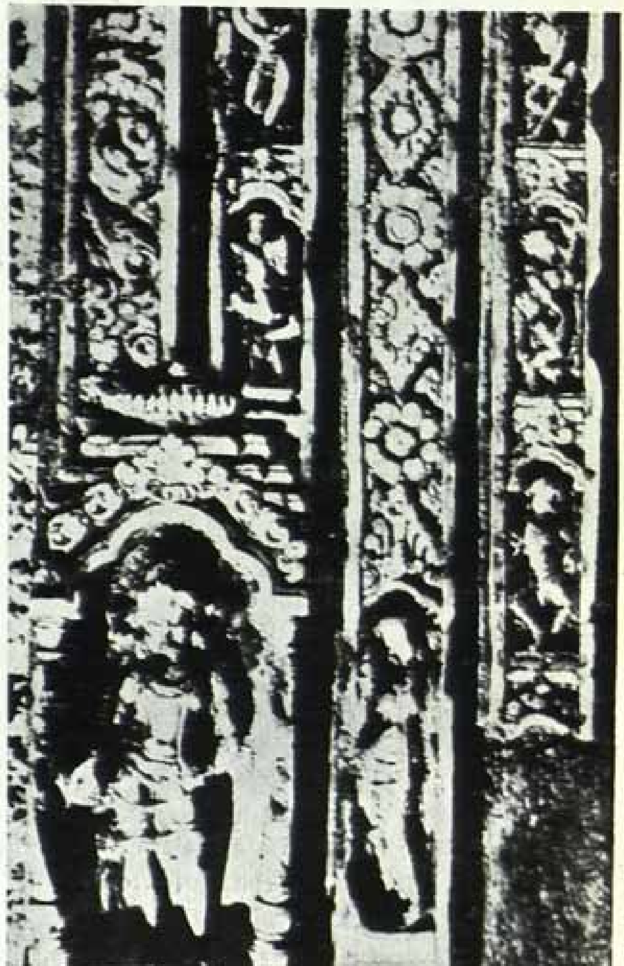


27. Monolithic pillar with a Kalaśa having foliage, Museum, Darbhanga—*circa* 12th century A.D.

Plate XVIII







Figs 28-30. Fragments of a Door-jamb, Bhit Bhagwanpur —*circa* 10th Century A.D. See p. 273.



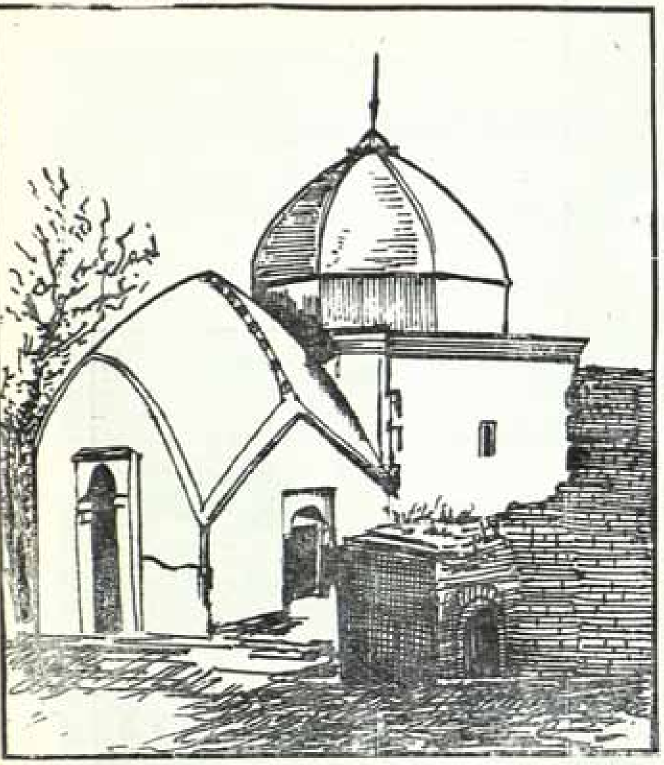

31. Yamunā and Daṇḍi
Andhra Ṭhārhi—*circa*
10th century A.D.
See p. 272.

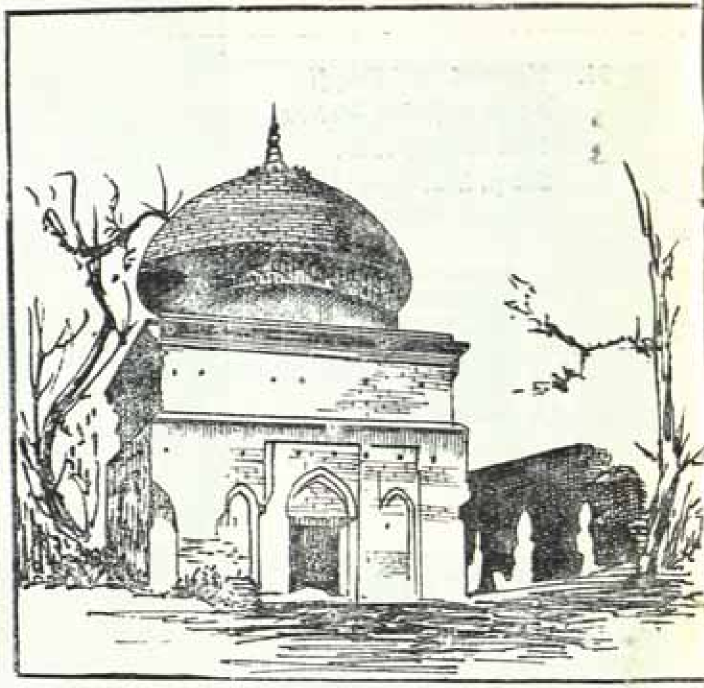




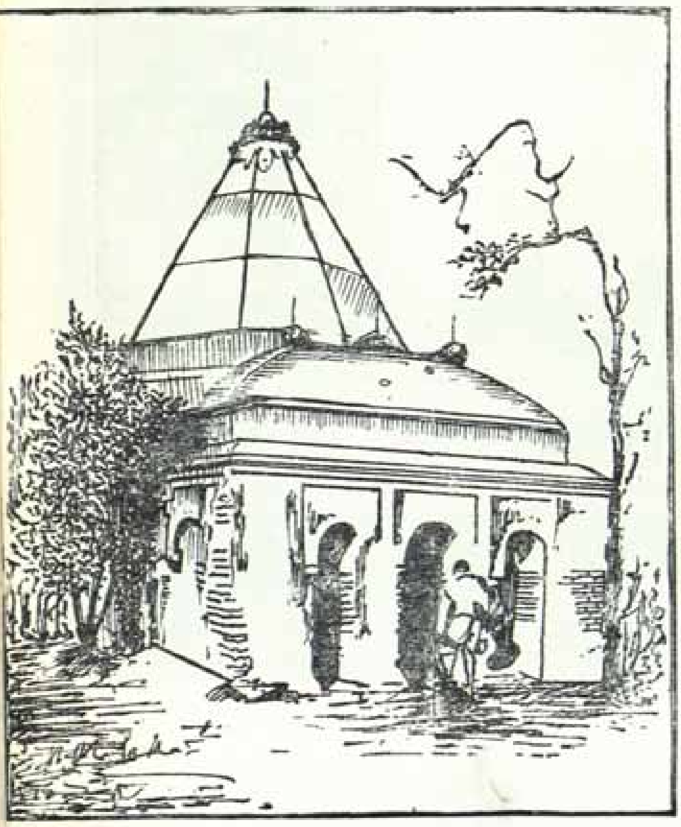
32. Gaṅgā, Piṅgala and chauri bearer,
Andhrā Ṭhārhi, *circa* 10th century
A.D.

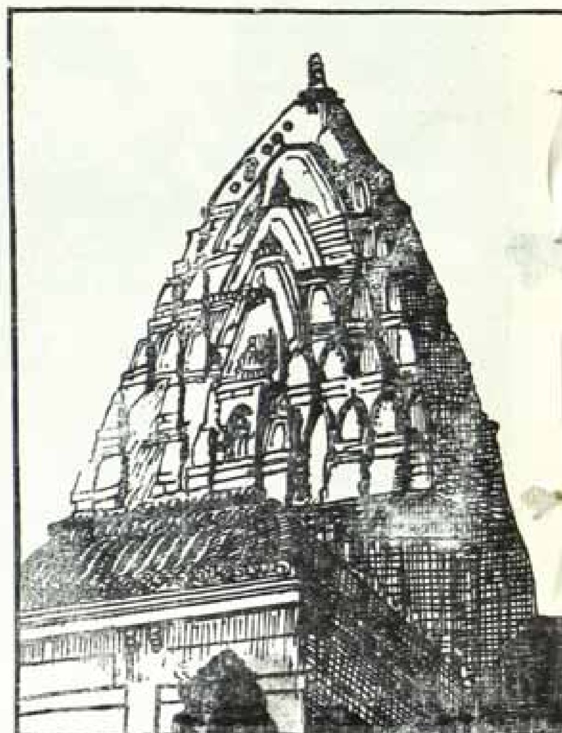
Plate XX





Figs. 33-35. Showing developments of Gumbad and śikha a types of temples along with ekachāri and dochāris.





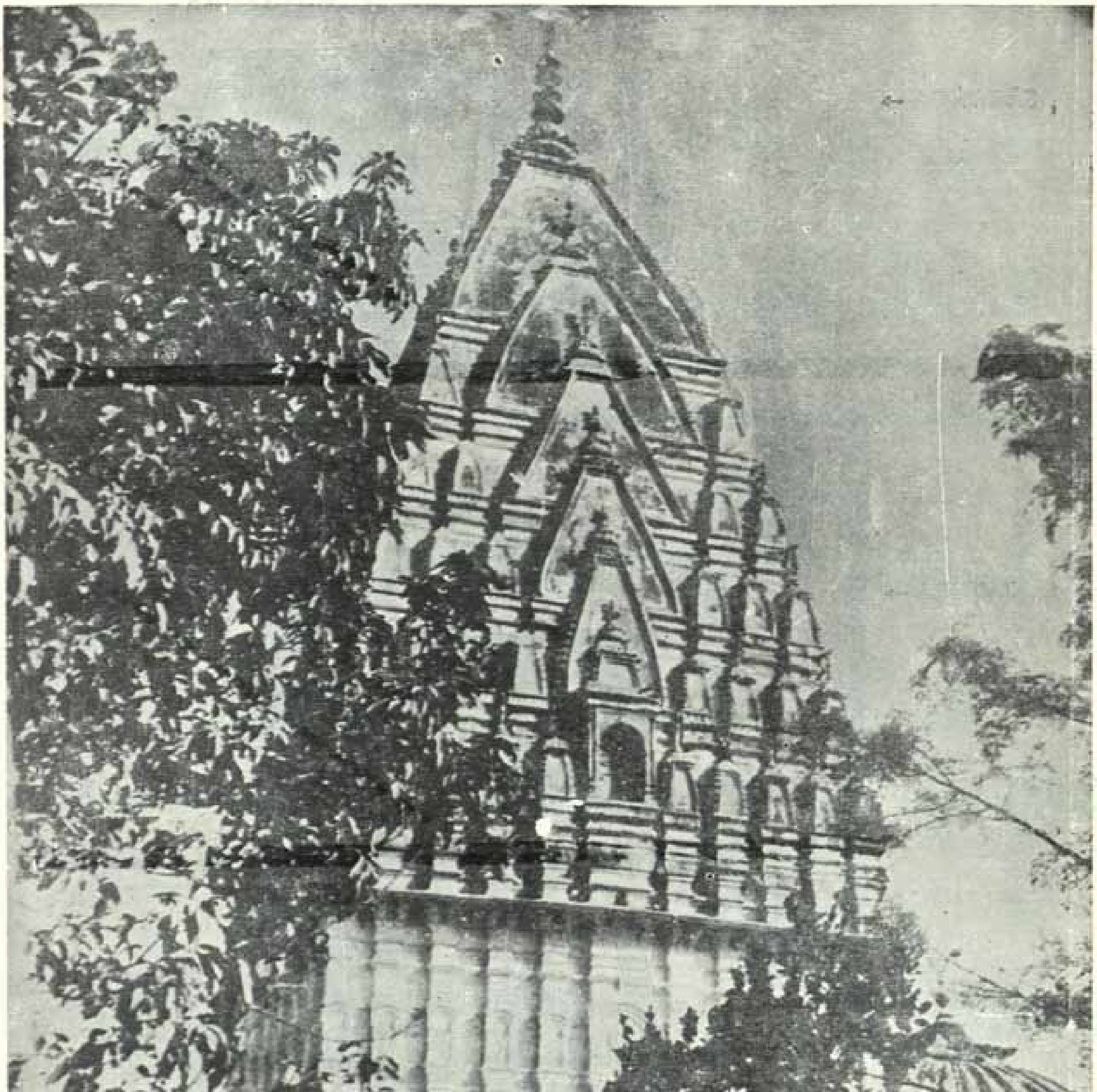


Fig. 36. Ahilyasthana, Dist. Darbhanga

Plate XXII

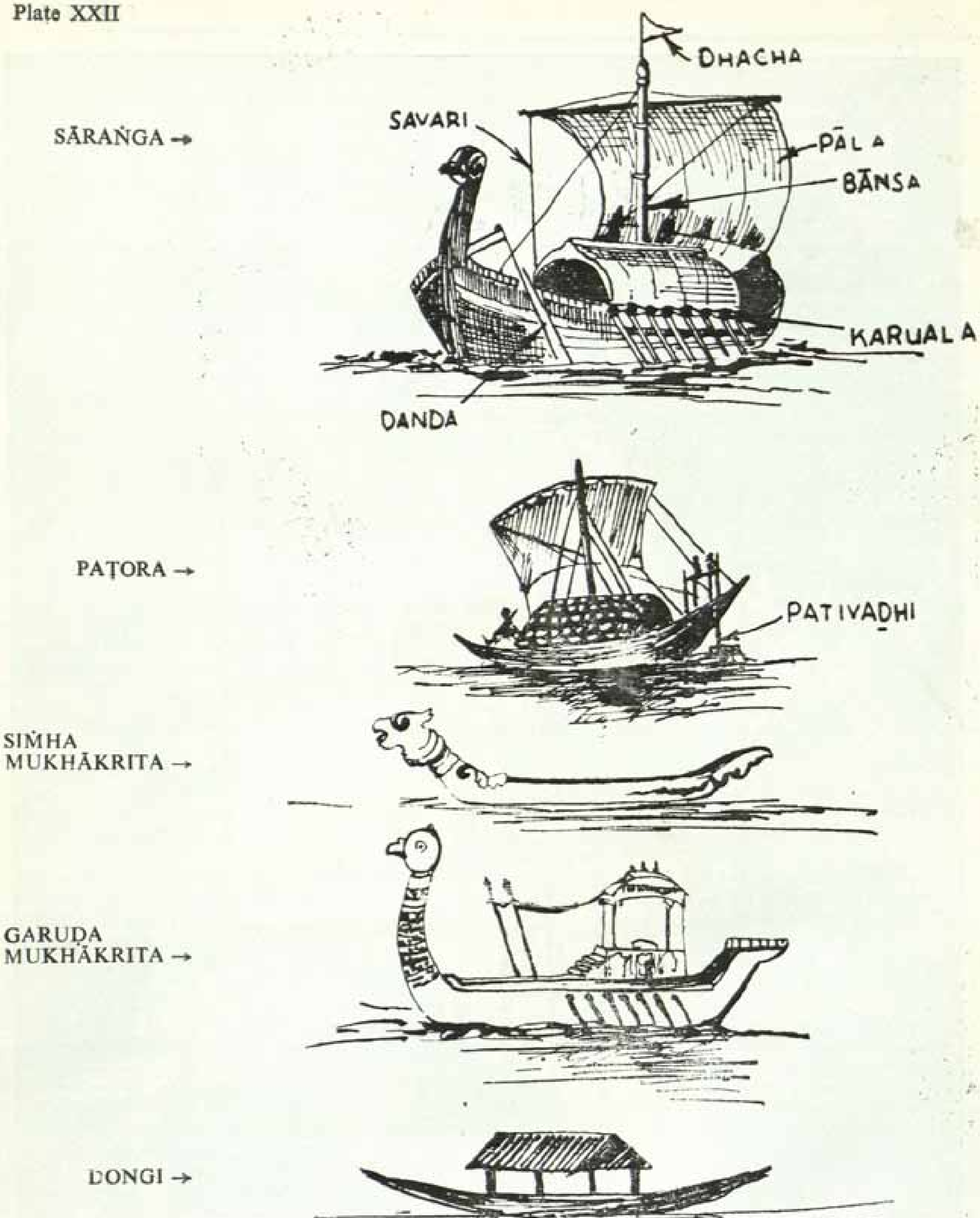


Fig. 38. Varieties of Boats.

Plate XXIII



Fig. 39. SARVATO-BHADRA MAṆḌALA

See p. 240.

Plate XXIV

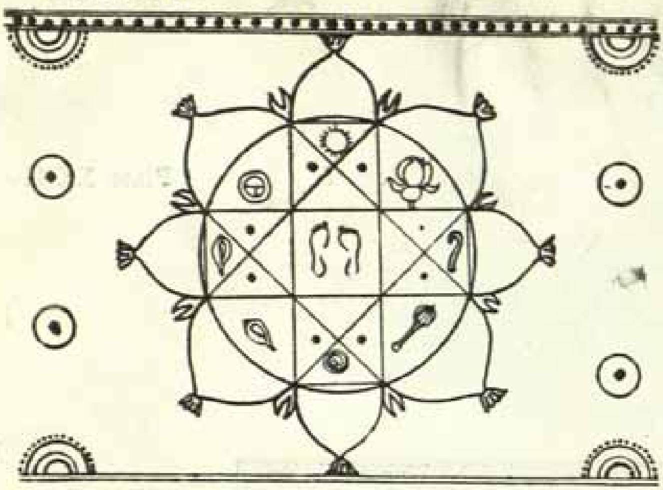


Fig. 40. Ashṭdala See p. 240.



Fig. 41. Based on *Varṇaratnāara*. See Chapter XII

Civilization — Mikila

Mikila — Civilization.